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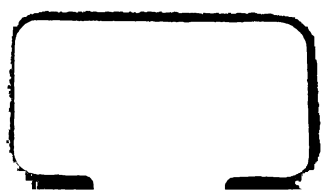

FREDERICK HOLLYER.
FREDERICK T. HOLLYER.

CATALOGUE OF PLATINOTYPE REPRODUCTIONS OF PICTURES &c. PHOTOGRAPHED AND SOLD BY MR. HOLLYER No. 9 PEMBROKE SQR., LONDON, W.

1904.

NOTE.—This Catalogue cancels all others.

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The Galleries are Open to Visitors from 10 a.m. to 6 p.m., and on Mondays from 10 a.m. to 10 p.m.

The Studio is arranged for Portraiture on Mondays only.

An Appointment is advisable.

SIR EDWARD BURNE-JONES, BART.

Nos. 213-214.

THE MERCIFUL KNIGHT.

"Of a Knight who forgave his enemy when he might have destroyed him, and how the image of Christ kissed him, in token that his acts had pleased God."

133362

IN asking me to preface the Catalogue of his Platinotype Reproductions with a foreword presumably critical, Mr. Hollyer has laid no light burden upon a friend's shoulders. Work nearly perfect can hardly gain from criticism obviously imperfect. For a generation or longer, photography, vociferously clamouring for recognition among the arts creative, has not yet made good its claim thereto. This much, at least we must all allow, but that it has taken assured rank among the scarcely less noble arts reproductive is as surely to be admitted, and the universality of this admission is in no small measure due to the life toil of Frederick Hollyer.

Consider for a moment the place held in the sacred sisterhood by reproductive art. From the days of Aldgraver, Durer, and Mark Antonio, to those of Earldom and even Cousins, it has been recognized that, whether it be by graver, by burin, by roulette, or by etching needle, to worthily translate into the language of black and white such beauty of colour as well as of form as is to be found in the work of a great painter, demands powers falling but a hair breadth's short of actual creative faculty. Not seldom, indeed, the original has been so glorified and transmuted to its artistic advantage by the genius of the translator that the copy has exceeded in artistic value the original.

It must be borne in mind that the art of the engraver is but to one extent only mechanical, and that intellect and artistic feeling must, if the work is to be worthy, guide every line, every stroke, and every dot. It is only by this bestowal upon the reproduction of a portion of the reproducer's personality that picture-copying has in the past, and may in the future, be elevated from a mechanical

process to an artistic method. It is in this respect, I think, that Mr. Hollyer's work is especially heedworthy. At first glance it would seem as though photographic reproduction could hardly be placed in the same category as that containing the names of the great men whom I have just mentioned. But in the interesting series of reproductions hereafter catalogued, there is, to me at least, abundant evidence that apart from all questions of technical excellence, there is to be found in each example, however wide apart may have been the methods of the original creators, the strenuous note of the photographer's own individuality. Herein his art is most apparent, and the more so that in each case it harmonises with and makes no discord with the exemplar. As I have pointed out, upon another occasion, it boots not to enquire how this personal element can assert itself in defiance of what would appear to be in the rigid bonds of so purely scientific and mechanical a process as the copying of a picture by photographic methods. Those, however, who are in a measure acquainted with the practical procedure of photography, and now-a-days these are no few, may be reminded that there are three points at least in that procedure at which the artistic individuality of the operator may over-ride his mechanical limitations, namely the focussing, the developing, and the manipulation of the printing from the negative.

The charge, then, has, and not without foundation, been brought against Mr. Hollyer's reproductions that there is in them not only the original artist but a suggestion of Mr. Hollyer himself, and this in spite of the fact that there is absolutely no re-touching of the negative. So far from looking on this as a defect, it seems to me to be the differentiating touch which elevates his work from a process into an art.

HORACE TOWNSEND.

SIR EDWARD BURNE-JONES, BART.

IR :DWARD :URNE- ONES, :ART.

It is luckily too late in the day now to discuss in any controversial fashion the art of Sir Edward Burne-Jones. Holding fast throughout his long career to the ideals of his youth with a tenacity that of itself has extorted the admiration even of those to whom that ideal has seemed a somewhat narrowed one, he has not only reaped the more directly personal rewards of fame and material success, ut has impressed himself indelibly upon the art of his generation. He has one more than this. He has helped more than any other, with the possible xception of his friend William Morris, to place England, in one branch of ving art at all events, at the head of the nations. For the principles of ecorative art and the most satisfying application thereof the nations to-day ook to us for guidance, and it is not too much to say that were it not for Sir dward Burne-Jones, it is only the first portion of this proposition which would e proved. It is he alone who has carried into effect most completely and dmirably those principles which are the very essence and life-blood of decora- ive painting. It is of course by his markedly individual scheme of colouring hat the genius of Burne-Jones is in the first place recognisable, but it needs nly a casual study of the monotint reproductions of his many works to convince ne that the mystic beauty of his line rivals to no small an extent the sensuous pulence of his colour. Those purblind critics who have refused to him the nerit of draughtsmanship should con that series of pencil and chalk studies of which Mr. Hollyer has given us such marvellous versimilitudes, to be convinced hat there are few draughtsmen of the day who can be compared to him. That n the opinion of many Mr. Hollyer has found his greatest success as a picture ranslator in his reproductions of Burne-Jones, leads me to believe that draughts- manship, composition, sense of proportion in values, outweigh in decorative value the most beautiful of colour schemes. "Love among the Ruins," "Venus's Looking Glass," "Faith," "Hope," "Charity," "Merciful Knight," and even "The Days of Creation," to mention but a random few out of the wealth of examples here catalogued, are as decorative and well-nigh as beautiful in their monotint reproductions as in the iridescent loveliness of the originals.

H. T.

Mr. HOLLYER desires to express his deep sense of obligation to Her Most Gracious Majesty the Queen, for the permission to reproduce the Holbein portraits, and to Lord Battersea, to the Earl of Carlisle, to R. H. Benson, Esq., to W. R. Moss, Esq., to Sir Alexander Henderson, to Graham Robertson, Esq., to Mrs. William Coltart, to George Macmillan, Esq., and the Master of Trinity College, Cambridge, for the ready and sympathetic courtesy with which they have placed their valuable pictures at his disposal.

PLATINOTYPE REPRODUCTIONS OF WORKS BY SIR EDWARD BURNE-JONES, BART

No.		Size.	Price Unmounted. £ s. d.
1	Hope	13 × 5	0 7 6
2	The same (half length)	14½ × 11¼	0 7 6
3	Temperantia	13 × 5	0 7 6
4	The same (half length)	13 × 9⅜	0 7 6
5	Pyramus and Thisbe (3 pictures)	12 × 8½	1 2 6
6	Pan and Psyche	12 × 10	0 7 6
7	Venus' Looking Glass	7¼ × 12	0 7 6
8	Beatrice	13 × 9½	0 7 6
9	Faith	13⅝ × 4⅜	0 7 6
10	Day	13⅜ × 5¼	0 7 6
11	Night	13⅜ × 5¼	0 7 6
12	Spring	13⅜ × 5¼	0 7 6
13	Summer	13⅜ × 5¼	0 7 6
14	Autumn	13⅜ × 5¼	0 7 6
15	Winter	13⅜ × 5¼	0 7 6
16	Nativity (design for bronze relief)	8¼ × 13	0 7 6
18	Mary Magdalene at the Sepulchre	8 × 14	0 7 6
19	Head of Fortune	14 × 11⅜	0 7 6
20	Call of Perseus (1st design)	12 × 10	0 7 6
21	Perseus and the Sea Maidens (3rd design)	12 × 10	0 7 6
22	Spring	13¼ × 9	0 7 6
23	The Days of Creation (6 pictures)	13½ × 4⅜	2 2 0
24	Luna	13½ × 9½	0 7 6
25	Love and the Pilgrim—Pencil	7 × 14	0 7 6
26	Romance of the Rose—Love and Beauty, Pencil	10¼ × 13⅜	0 7 6

SIR EDWARD BURNE-JONES, BART.

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IR E. BURNE-JONES, BART.—CONTINUED.

o.		Size	Price Unmounted. £ s. d.
7	Romance of the Rose—Courtesy and Frankness, pencil	10¼ × 10¼	0 7 6
8	Do. do. Wealth and Charity do.	10¼ × 10¼	0 7 6
9	Song of Solomon—Design do.	12½ × 6½	0 7 6
o	Do. do. The Winds do.	12½ × 7	0 7 6
1	Do. do. Garden Enclosed do.	12½ × 7	0 7 6
2	Do. do. The Dream do.	12½ × 7	0 7 6
3	Do. do. Spring do.	12½ × 7	0 7 6
4	Phyllis and Demophoon	13¼ × 6¾	0 7 6
5	Love disguised as Reason	12½ × 6	0 7 6
6	The Seasons—4 Designs..	13 × 4½ ea.	0 7 6
7	St. George and the Dragon—6 Designs, Pencil ..	various	1 10 0
8	Study for the Masque of Cupid—Pencil	6¾ × 13¼	0 7 6
9	Romance of the Rose—Design, Pencil	9½ × 12¾	0 7 6
o	The Beguiling of Merlin..	20 × 11¾	0 15 0
1	The same (a portion)	17¾ × 22	0 15 0
2	Dies Domini—a circle	17½	0 15 0
3	The Wheel of Fortune	20 × 10	0 15 0
4	The Golden Stairs	20 × 8½	0 15 0
5	The Feast of Peleus	7¼ × 22¼	0 15 0
6	The Hours..	9¼ × 22¼	0 15 0
7	Hope	20 × 7¼	0 15 0
8	Temperantia	20 × 7¼	0 15 0
9	The Days of Creation (6 pictures)	20 × 7 ea.	0 15 0
0	Philip Comyns Carr	13¼ × 9	0 7 6
1	Venus' Looking Glass	12¼ × 20¼	0 15 0
2	Study of a Head	13¾ × 11	0 7 6
3	Do.	11 × 13¾	0 7 6
4	Lid of Piano	12 × 7	0 7 6
5	Do.	12 × 7	0 7 6
6	Love among the Ruins	13 × 20½	0 15 0
7	Mary Magdalene at the Sepulchre	11⅝ × 21⅛	0 15 0
8	Sea Nymph	16¼ × 16¼	0 15 0
9	Wood Nymph	16¼ × 16¼	0 15 0
0	Sibylla Delphica	35¾ × 14½	2 2 0

SIR E. BURNE-JONES, BART.—CONTINUED.

No.		Size.	Price Unmounted. £ s. d.
61	Love among the Ruins	22¾ × 36	2 2 0
62	The Backgammon Players	21¾ × 38	2 2 0
63	Dies Domini—a circle	26½	2 2 0
64	Paderewski (a portrait of)	12 × 10¾	0 7 6
65	The Tree of Life (a design for mosaic)	9¾ × 13	0 7 6
66	Pelican (a design for glass)	13¾ × 4½	0 7 6
67	The Backgammon Players	11¼ × 19¾	0 15 0
68	The Story of Orpheus—The Garden—a circle ..	9¾	0 7 6
69	Do. do. The Garden Poisoned—a circle	9¾	0 7 6
70	Do. do The Gate of Hell do...	9¾	0 7 6
71	Do. do. The Door Keeper do...	9¾	0 7 6
72	Do. do. Across the Flames I. do...	9¾	0 7 6
73	Do. do. do. do. II. do...	9¾	0 7 6
74	Do. do. The House of Pluto	9¾ × 23	0 15 0
75	Do. do. The Regained Lost I.—a circle	9¾	0 7 6
76	Do. do. do. do. II. do...	9¾	0 7 6
77	Do. do. do. do. III. do...	9¾	0 7 6
78	Do. do. The Death of Orpheus ..	9¾ × 18	0 15 0
79	Danäe, Study for	13⅛ × 11	0 7 6
80	Sponsa de Libano, Study	12¼ × 9¾	0 7 6
81	The Heart of the Rose	8¾ × 12¼	0 7 6
82	The Pilgrim at the Gate of Idleness	9 × 12½	0 7 6
83	Romance of the Rose—Love and Beauty, Pencil ..	15½ × 20¼	0 15 0
84	Do. do. Courtesy and Frankness, do.	15⅛ × 15½	0 15 0
85	Do. do. Wealth and Charity, do. ..	15½ × 15½	0 15 0
87	The Heart of the Rose	14¾ × 20¾	0 15 0
88	The Pilgrim at the Gate of Idleness	14⅛ × 20½	0 15 0
89	Norse Window (6 designs) the set	—	0 15 0
90	Edinburgh Window (6 designs) the set	—	0 15 0
91	Mosaic Apse, American Church, Rome	15 × 20	0 15 0
92	Flamma Vestalis	13½ × 5	0 7 6
93	Sibylla Delphica	13 × 5⅛	0 7 6
94	Perseus and Graiæ (2nd design)	11¼ × 12⅝	0 7 6
95	Perseus and Medusa (4th design)	12 × 10⅛	0 7 6

SIR EDWARD BURNE-JONES, BART.

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No.	SIR E. BURNE-JONES, BART.—CONTINUED.	SIZE.	PRICE. UNMOUNTED. £ s. d.
96	Perseus and Medusa (5th design)	12 × 10½	0 7 6
97	The Doom Fulfilled (7th design)	12 × 10	0 7 6
98	The Rock of Doom (6th design)	12 × 10	0 7 6
99	The Baleful Head (8th design)	12 × 10	0 7 6
100	Do. do. (a portion)	11½ × 14½	0 7 6
101	Uriel (design for mosaic)	13½ × 7	0 7 6
102	Michael do.	13½ × 9	0 7 6
103	Gabriel do.	13½ × 7	0 7 6
104	Chemuel do.	13½ × 7	0 7 6
105	Zophiel do.	13½ × 7	0 7 6
106	Perseus and Atlas	10½ × 13	0 7 6
107	Perseus and Graiæ	10 × 14	0 7 6
108	Evening Star	12⅝ × 8⅞	0 7 6
109	Morgan le Fay	13¾ × 7	0 7 6
110	Cupid's Forge	9 × 13½	0 7 6
111	Cupid and Psyche	13¼ × 10¼	0 7 6
112	Peacock (design for monument)	20½ × 8	0 15 0
113	The Annunciation	20 × 8¼	0 15 0
114	The Angel Gabriel (portion of Annunciation) ..	14 × 11½	0 7 6
115	The Virgin Do. do.	14 × 10	0 7 6
116	Circe	13¾ × 20	0 15 0
117	The Story of Pygmalion (The Heart desires) ..	13¼ × 10	0 7 6
118	Do. do. (The Hand refrains) ..	13¼ × 10	0 7 6
119	Do. do. (The Godhead fires) ..	13¼ × 10	0 7 6
120	Do, do. (The Soul attains)	13¼ × 10	0 7 6
122	Sibylla Delphica (a portion)	19 × 13	0 15 0
123	Dies Domini—a circle	11¼	0 7 6
124	Caritas	20 × 9	0 15 0
125	The Tower of Brass	13 × 6½	0 7 6
126	Fortitude	12⅜ × 5½	0 7 6
127	Caritas	13¼ × 6	0 7 6
128	Circe	9 × 13	0 7 6
129	The Golden Stairs	36½ × 15½	2 2 0
130	The Annunciation	36 × 14¾	2 2 0

No.	SIR E. BURNE-JONES, BART.—CONTINUED.	SIZE.	PRICE UNMOUNTED. £ s. d.
131	Flamma Vestalis..	36 × 13	2 2 0
132	Caritas	36½ × 16½	2 2 0
133	Wheel of Fortune	36 × 17½	2 2 0
134	Venus' Bath	20 × 7⅛	0 15 0
135	Study for the Masque of Cupid	11⅜ × 23¾	0 15 0
136	Building the Temple	16¾ × 16	0 15 0
137	Nativity (Birmingham)..	20⅜ × 8½	0 15 0
138	Crucifixion (do.)	20⅜ × 8½	0 15 0
139	Nativity (Torquay)	8⅞ × 13⅝	0 7 6
140	King and Shepherd (do.)	8⅞ × 13⅝	0 7 6
141	Flamma Vestalis..	20 × 7	0 15 0
142	Sibylla Delphica..	20 × 7⅞	0 15 0
143	Sidonia von Bork	12¼ × 6¼	0 7 6
144	Faith	20 × 7	0 15 0
145	Angel with Cymbals	12 × 9½	0 7 6
146	Faith (half length)	14½ × 11¼	0 7 6
147	Study	13⅓ × 9½	0 7 6
149	Wood Nymph	10⅜ × 10⅜	0 7 6
150	Sea Nymph	10⅜ × 10⅜	0 7 6
151	Angel	12 × 9⅞	0 7 6
152	Le Chant d'Amour	9⅜ × 13½	0 7 6
153	Le Chant d'Amour	14⅜ × 19½	0 15 0
154	Faith	35½ × 12½	2 2 0
155	Hope	35½ × 12½	2 2 0
156	Wood Nymph	26½ × 26½	2 2 0
157	Sea Nymph	26½ × 26½	2 2 0
158	Circe	25 × 36	2 2 0
159	Angel	28½ × 23¼	2 2 0
160	Star of Bethlehem	24 × 36	2 2 0
161	Do. do.	14 × 21	0 15 0
162	Sponsa de Libano	35 × 17½	2 2 0
163	Do. do.	12½ × 6¼	0 7 6
164	Days of Creation (6 pictures)	35½ × 12¼	9 0 0
165	Love and the Pilgrim—pencil design..	10½ × 21	0 15 0

SIR EDWARD BURNE-JONES, BART.

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N° 193

N° 163

SIR E. BURNE-JONES, BART.—CONTINUED.

No.		Size	Price Unmounted. £ s. d.
166	Miss Gaskell	13 × 7	0 7 6
167	Vespertina Quies	13 × 7½	0 7 6
168	Do. do	20⅛ × 11½	0 15 0
169	St. Barbara, St. Dorothea, and St. Agnes	16½ × 16⅛	0 15 0
170	Do. do. do.	9⅜ × 9⅜	0 7 6
171	The Mill	10 × 21⅜	0 15 0
172	Venus' Looking Glass	21½ × 35½	2 2 0
173	Dorothy Drew	11⅜ × 6¼	0 7 6
174	Do.	20½ × 11	0 15 0
175	The Fall of Lucifer	13 × 6⅜	0 7 6
176	Do.	37½ × 18⅞	2 2 0
178	The Flower of God	12¼ × 10⅛	0 7 6
179	Green Summer	8 × 13½	0 7 6
180	Star of Bethlehem	9 × 13½	0 7 6
181	Temperantia	36 × 13½	2 2 0
182	Study for the Masque of Cupid II.	12 × 22	0 15 0
183	Study (Pencil)	19¼ × 13¼	1 1 0
184	Aurora	20 × 8½	0 15 0
185	The Dream of Sir Launcelot at the Chapel of the Holy Grail	15¾ × 19	0 15 0
186	Study for the Masque of Cupid II.	6 × 12⅘	0 7 6
187	Study	13½ × 9½	0 7 6
188	Aurora	12⅜ × 5½	0 7 6
190	Twelve designs for the books of the Æneid, each ..		0 4 0
191	to 8 Studies of Heads (pencil), each		1 1 0
199	200 do. do. (on brown paper), each		0 15 0
201	Gawain (study for tapestry)	13⅜ × 8½	0 7 6
202	Launcelot do.	13½ × 9	0 7 6
205	Lamorak do.	13 × 8⅜	0 7 6
203—4	Studies for Tapestry, each		0 5 0
206—9	Knights (Studies for Tapestry), each		0 5 0
210	The Rape of Persephone (pencil)	6½ × 10½	0 5 0
211	Aurora	36 × 15¼	2 2 0

SIR E. BURNE-JONES, BART—CONTINUED.	SIZE.	PRICE UNMOUNTED.
No.		£ s. d.
212 Custos Martyrum	12¾ × 4½	0 7 6
213 The Merciful Knight	20½ × 14	0 15 0
214 Do. do.	34 × 23½	2 2 0
216 St. George	13¼ × 4	0 7 6
217 Clara Von Bork	12½ × 6½	0 7 6
218 Le Chant d'Amour	24 × 33	2 2 0
219 The Prioress' Tale	20¼ × 12¼	0 15 0
221 Merlin and Nimue	11⅜ × 9¼	0 7 6
222 The Prioress' Tale	13 × 8	0 7 6
223 Merlin and Nimue	19½ × 15½	0 15 0
224 The Pilgrim of Love	10½ × 20⅜	0 15 0
225 Elijah	19½ × 7½	0 15 0
226 The Hours	15¼ × 36½	2 2 0

STUDIES.

A great educational value is to be found in the reproductions of several hundred pencil and chalk studies of heads, details of drapery and feet, for the "Golden Stair," "Venus' Looking Glass," and other paintings.

G. F. WATTS, R. A.

CERTAINLY, so far as art is concerned, (the most persistent note of this latter end of the nineteenth century is essentially iconoclastic. The idols of yester-e'en are cast into an ignominious corner of the temple, while those of to-day hold but totteringly their places above the altar. Latterly indeed, we have reached such a point of rapid change of our ideals, that the abasement of a reputation in one quarter actually synchronises with the strenuous upholding in another. The adored gods of one studio are the despised demons of its next-door neighbour. Thus it is that for a painter to be held in almost universal esteem by the followers of all schools implies a position well nigh unique. It is this position which may not unfairly be claimed for Mr. George F. Watts, R.A.

Nor is this pre-eminence of his an affair of yesterday. Those marvellous achievements of his, whereby he has become one of the acknowledged portraitists of the latter half of this century, themselves speak of the chronological range of his art, and remind us that while the middle-aged man of to-day was but an infant, Mr. Watts' reputation was already secured. He it is who alone among the moderns has caught some gleam of that glorious glow which enveloped the masters of the great schools of the past. He alone has achieved the supreme distinction of teaching through his art great and worthy lessons to his own generation and to posterity, without alloying the purity of that art with the dull metal of apparent didactism.

It is no secret indeed, that Mr. Watts regards himself not only as a painter, but as a teacher and a moralist, and yet—and herein reside his glory and his greatness—he never forgets that he is a painter first and foremost. If he had bestowed upon us nothing more than his "Hope," his "Love and Death," and his "Happy Warrior," he would have earned for himself a prominent place in our national regard. If he had, on the other hand, painted no more than the series of portraits to which I have already referred—portraits, many of which, thanks to his generosity, are now the cherished property of the nation—he would equally have earned his enduring reward. It needs but a glance at Mr. Hollyer's reproductions of these portraits to convince one of their value to all whose love of country holds within its limits the men who have helped to make that country great.

H. T.

BY G. F. WATTS, R.A.

No.		Size.	Price Unmounted. £	s.	d.
1	Prometheus	12⅛ × 9⅜	0	7	6
2	Building the Ark	13¼ × 10¼	0	7	6
3	The Meeting of Jacob and Esau	11½ × 10½	0	7	6
4	Esau	13 × 9	0	7	6
5	The Good Samaritan	12⅜ × 8⅛	0	7	6
6	Idle Child of Fancy	13⅜ × 8	0	7	6
7	Mischief	13⅛ × 6⅜	0	7	6
8	The People who sat in Darkness	9⅜ × 13½	0	7	6
9	Mid-day Rest	9⅛ × 12¼	0	7	6
10	Genius of Greek Poetry	12⅜ × 10⅛	0	7	6
12	Condottierre	12⅜ × 10⅛	0	7	6
13	Aspirations	13 × 9¼	0	7	6
14	Ophelia	12 × 10¼	0	7	6
15	The Happy Warrior	12⅛ × 10⅜	0	7	6
16	Europa	10¼ × 11⅜	0	7	6
17	Ariadne in Naxos	9⅜ × 12⅜	0	7	6
18	Hope	12⅜ × 10	0	7	6
19	Good Luck to your Fishing	12 × 9⅞	0	7	6
21	Watchman	10⅛ × 7⅝	0	7	6
22	Arcadia	13½ × 4⅜	0	7	6
23	Fata Morgana	13½ × 6⅞	0	7	6
24	Lady with Mirror	12⅝ × 9⅜	0	7	6
25	Daughter of Herodias	12⅜ × 8⅝	0	7	6
26	Eve. Creation	13 × 6	0	7	6
27	Eve. Tempted	13 × 5⅜	0	7	6
28	Eve, Repentant	13 × 6	0	7	6
29	Death and the Sick Man (study)	13 × 9	0	7	6
30	Birth of Eve	13¼ × 4⅞	0	7	6
31	Death of Abel	13⅜ × 6¼	0	7	6
32	Court of Death	12⅛ × 8⅜	0	7	6
33	Time, Death, aud Judgment	13⅜ × 9¼	0	7	6
34	Garden of Zeus	10¼ × 12½	0	7	6
35	When Poverty comes in at the Door	10⅜ × 13	0	7	6
36	Britomart	[illegible]	0	7	6

G. F. WATTS, R.A.

IN THE

NATIONAL GALLERY OF BRITISH ART.

G. F. WATTS. R.A.

108 . 121 . 191 .

112 . 124 . 129 .

133 . 135 . 195

17

50

93 .

G. F. WATTS, R.A.—CONTINUED

No.		Size.	Price Unmounted. £ s. d.
37	Progress	12⅝ × 6½	0 7 6
38	Orpheus and Eurydice	8 × 12½	0 7 6
39	Ariadne	12½ × 10½	0 7 6
40	B.C...	7⅝ × 12	0 7 6
42	Mammon	13 × 7½	0 7 6
43	The Minotaur	13 × 10⅛	0 7 6
44	Daphne	13¼ × 4¼	0 7 6
45	Psyche	13¼ × 4¼	0 7 6
46	Love and Death	13½ × 6½	0 7 6
47	Love and Life	12⅝ × 7	0 7 6
48	The Rain it Raineth every Day	10½ × 12½	0 7 6
49	Endymion	9¾ × 12½	0 7 6
50	Ganymede	12 × 10	0 7 6
51	A Prodigal	13 × 10¾	0 7 6
52	Conscience, the Dweller in the Innermost	13 × 9	0 7 6
53	Endymion (study)	13½ × 6	0 7 6
54	Irish Famine	10½ × 11¾	0 7 6
55	Found Drowned	7 × 13	0 7 6
56	Under a Dry Arch	10¾ × 8	0 7 6
57	The Seamstress	12½ × 10½	0 7 6
58	Dedicated to all the Churches	13⅝ × 7½	0 7 6
59	Hyperion	13¼ × 7	0 7 6
61	Lady Godiva	13¼ × 8	0 7 6
62	Alice	13½ × 11	0 7 6
63	The Schoolmaster's Daughter	12⅝ × 10½	0 7 6
64	Creation of Eve	12⅜ × 10	0 7 6
65	Charity	13⅝ × 9½	0 7 6
66	A Bacchanal	13 × 10	0 7 6
67	The Prodigal Son	13⅜ × 9¾	0 7 6
68	Ganymede (a study)	12¼ × 10¼	0 7 6
69	Standard Bearer	12¾ × 10¼	0 7 6
72	Reverie	12¾ × 10⅛	0 7 6
73	Little Red Riding Hood	12¾ × 9½	0 7 6
74	Chaos	5½ × 14	0 7 6

G. F. WATTS, R.A.—CONTINUED.

No.		Size.	Price Unmounted. £ s. d.
75	After the Deluge..	7⅜ × 12⅝	0 7 6
76	Death Crowning Innocence	12¾ × 8	0 7 6
77	Among the Ruins	13⅛ × 9⅜	0 7 6
79	Katie	13⅛ × 7¼	0 7 6
90	Love and Death	20⅜ × 9¾	0 15 0
91	Love and Life	20¼ × 11	0 15 0
92	Hope	19½ × 15½	0 15 0
93	Happy Warrior	19 × 15⅜	0 15 0
94	Eve. The Creation	21¼ × 9⅝	0 15 0
95	Eve. Tempted	21¼ × 9⅜	0 15 0
96	Eve. Repentant	21¼ × 9¾	0 15 0
97	Good Luck to your Fishing	18 × 14½	0 15 0
98	Building the Ark	16½ × 15¼	0 15 0
99	Orpheus and Eurydice	12¼ × 19½	0 15 0
100	Love and Death	36 × 16¾	2 2 0
108	Rider on the White Horse	12¾ × 10½	0 7 6
112	Sir Galahad	20¾ × 11¼	0 15 0
113	Uldra	13 × 10½	0 7 6
118	Arcadia	21⅜ × 8	0 15 0
120	Death Crowning Innocence	21¼ × 13¼	0 15 0
121	Rider on the White Horse	18½ × 15	0 15 0
123	"For He hath great possessions"	13 × 6¾	0 7 6
124	Sir Galahad	14 × 7½	0 7 6
125	"Sic transit"	6¾ × 13¼	0 7 6
126	Aspirations	20 × 14½	0 15 0
127	Ida on Mount Olympus..	11¾ × 8	0 7 6
128	Do. do.	20 × 14	0 15 0
129	Sir Galahad	36¼ × 19¼	2 2 0
130	The Dove that returned in the Evening	11¼ × 36¼	1 10 0
131	Do. do. do.	4½ × 13⅜	0 7 6
132	Iris	13 × 4⅞	0 7 6
133	Paolo and Francesca	18¾ × 15½	0 15 0
134	The Creation of Eve	21½ × 9¾	0 15 0

Nos. 137, 168 & 170.
LOVE TRIUMPHANT.

Nos. 47, 91 & 147.
LOVE AND LIFE.

Nos. 46, 90 & 100.
LOVE AND DEATH.

G. F. WATTS, R.A.—CONTINUED.

No.		Size.	Price Unmounted. £ s. d.
135	Iris	21½ × 8	0 15 0
136	Paolo and Francesca	12½ × 10½	0 7 6
137	Love Triumphant	13¼ × 7½	0 7 6
138	Fata Morgana	21 × 11½	0 15 0
139	The Childhood of Jupiter	15½ × 17⅜	0 15 0
140	Sympathy	12½ × 10⅜	0 7 6
141	Time, Death and Judgment	20¼ × 14	0 15 0
142	Do, do. do.	34⅜ × 24¼	2 2 0
143	Paolo and Francesca	29¼ × 24½	2 2 0
144	Hope	31½ × 25	2 2 0
145	Faith	13¼ × 5⅜	0 7 6
146	Peace and Goodwill	13 × 6½	0 7 6
147	Love and Life	35¼ × 19½	2 2 0
148	Babies (circular fragment)	11¼	0 7 6
149	Earth	12⅜ × 8½	0 7 6
150	In the Land of Weissnichtwo	13 × 10	0 7 6
151	The Rider on the Red Horse	12¼ × 10	0 7 6
152	Orpheus and Eurydice	12⅜ × 7¼	0 7 6
153	The Habit doesn't make the Monk	13¼ × 7¼	0 7 6
154	Fata Morgana	19⅜ × 14½	0 15 0
155	The Dove that returned in the Evening	6⅜ × 20⅜	0 15 0
156	The Parting of Achilles and Briseis	6¼ × 22	0 15 0
157	Pygmalion's Wife	13 × 10¼	0 7 6
160	Samson	13 × 6	0 7 6
161	Una and the Red Cross Knight	10½ × 12	0 7 6
162	Jonah	13½ × 8	0 7 6
163	Neptune's Horses (printed in blue carbon)	21¼ × 9	0 15 0
164	Dawn	21½ × 9	0 15 0
165	The Dove that returned not again	21 × 8¼	0 15 0
166	Do. do. do.	13¼ × 5¼	0 7 6
167	Orpheus and Eurydice	21 × 12	0 15 0
168	Love Triumphant	21½ × 12	0 15 0
170	Do. do.	35½ × 20	2 2 0

G F. WATTS, R.A.—CONTINUED.			PRICE UNMOUNTED.
No.			£ s. d.
171	The Sorrowing Angel (a Dedication)..	13¼ × 7	0 7 6
172	Greed and Labour	12⅜ × 9½	0 7 6
173	Trifles light as air	21 × 11¼	0 15 0
174	Do. do.	13¼ × 7	0 7 6
176	Slumber of the Ages	12⅜ × 9¾	0 7 6
177	The All Pervading	13¼ × 7	0 7 6
178	Sic Transit	10¼ × 21	0 15 0
179	Una and the Red Cross Knight	16 × 18	0 15 0
180	Endymion..	19¼ × 23¾	1 1 0
182	Love Steering the Barque of Humanity	13½ × 9½	0 7 6
183	Do. do. do, ...	20¾ × 14½	0 15 0
184	Life's Illusions	13 × 9½	0 7 6
185	Prayer	13 × 8¾	0 7 6
188	The Dweller in the Innermost..	20⅜ × 13½	0 7 6
189	"For He had Great Possessions"	20⅜ × 10⅜	0 15 0
190	Energy (statue)	12½ × 10½	0 7 6
191	Mammon	21 × 12	0 15 0
192	The Rider on the White Horse	30¼ × 24¼	2 2 0

G. F. WATTS, R.A.—CONTINUED

No.		Size.	Price Unmounted. £ s. d.
37	Progress	12⅝ × 6½	0 7 6
38	Orpheus and Eurydice	8 × 12½	0 7 6
39	Ariadne	12½ × 10½	0 7 6
40	B.C...	7⅝ × 12	0 7 6
42	Mammon	13 × 7½	0 7 6
43	The Minotaur	13 × 10½	0 7 6
44	Daphne	13¼ × 4¼	0 7 6
45	Psyche	13¼ × 4¼	0 7 6
46	Love and Death	13½ × 6½	0 7 6
47	Love and Life	12⅝ × 7	0 7 6
48	The Rain it Raineth every Day	10¼ × 12¼	0 7 6
49	Endymion	9⅝ × 12¼	0 7 6
50	Ganymede	12 × 10	0 7 6
51	A Prodigal	13 × 10⅝	0 7 6
52	Conscience, the Dweller in the Innermost	13 × 9	0 7 6
53	Endymion (study)	13½ × 6	0 7 6
54	Irish Famine	10½ × 11⅝	0 7 6
55	Found Drowned	7 × 13	0 7 6
56	Under a Dry Arch	10⅜ × 8	0 7 6
57	The Seamstress	12½ × 10½	0 7 6
58	Dedicated to all the Churches	13⅝ × 7½	0 7 6
59	Hyperion	13¼ × 7	0 7 6
61	Lady Godiva	13½ × 8	0 7 6
62	Alice	13½ × 11	0 7 6
63	The Schoolmaster's Daughter	12⅝ × 10½	0 7 6
64	Creation of Eve	12⅜ × 10	0 7 6
65	Charity	13⅝ × 9½	0 7 6
66	A Bacchanal	13 × 10	0 7 6
67	The Prodigal Son	13⅜ × 9⅜	0 7 6
68	Ganymede (a study)	12¼ × 10¼	0 7 6
69	Standard Bearer	12¾ × 10¼	0 7 6
72	Reverie	12¾ × 10⅛	0 7 6
73	Little Red Riding Hood	12¾ × 9½	0 7 6
74	Chaos	5½ × 14	0 7 6

PORTRAITS BY G. F. WATTS, R.A.
PRICE 10/6 EACH.

Argyll, Duke of
Arnold, Matthew
Barnett, Rev. S. A.
Bonaparte, Prince Jerome
Bowman, Sir William, Bart.
Brodie, Sir Benjamin, Bart., F.R.S.
*Browning, Robert
Burne-Jones, Sir Edward, Bart
Caldron, Philip, R.A.
Campbell, Lord
*Carlyle, Thomas
Cockerell, F. P.
Cockerell, S. P.
*Crane, Walter
Davey, Lord
Donders, Professor
Dufferin, Lord
Garvagh, Lady
*Gladstone, Right Hon. W.E., M P., 1865
Grant, Sir Peter
Guizot, M.
Gurney, Russell
Hobart, Lord
Holland, Lady
*Joachim, Herr
Joinville, Prince de
Lawrence, late Lord
Lecky, W. E., late
Leighton, Sir Frederick, Bart, P.R.A.
Levin, Princess
Lilford, Lady
*Lytton, the late Earl of
*Manning, Cardinal
*Martineau, Dr.
*Mill, John Stuart
*Morris, William
Motley, J. L.
Mount-Temple, Lady
Napier, General Sir W.
Norton, Hon. Mrs.
*Panizzi, Sir Anthony
Prinsep, V. C., R.A.
*Rossetti, Dante Gabriel
Russell, Lord John
Senior, Mrs. Nassau
Shaftesbury, late Earl of
Sherbrooke, Lord
Stanley, A.P., Dean of Westminster
Stephen, Sir Leslie
Stratford de Redcliffe, Earl
*Swinburne, Algernon C.
Taylor, Sir Henry
*Tennyson, late Lord
Thiers, M.
Tricoupis, M.
Waterford, Louisa, late Marchioness of
*Watts, G. F., R.A.
Wright, Thomas

* These can be had in a larger size. Price £1 1s. 0d. each.

DANTE GABRIEL ROSSETTI.

It is now within measurable distance of half a century agone since the "Girlhood of the Virgin" was exhibited, only to be received with a rude chorus of Philistinian jeers and groans. The years that lie between them and now have been needed for the artistic position of Dante Gabriel Rossetti to become even hazily defined to the general public. But to the cultivated, as distinguished from the mere educated, it is one of the commonplaces of criticism to point out that hampered as may be by a technical expression which is oft-times faulty and faltering, and at no time completely satisfying, yet nevertheless in his pictures, to an extent greater even than is displayed in his sonnets and ballads, one of the tenderest and saddest poets of our generation has sounded his tenderest and saddest notes.

The actual pictorial output of Rosetti was as regards mere numbers markedly small, even when the length of his artistic life is taken into consideration. Owing to the circumstances under which it was produced, and the infinitesimal smallness of the public to which in his earlier days he appealed, the bulk of this output is segregated into comparatively few collections. At rare intervals does it come before the public, though the beautiful examples secured for the nation in Trafalgar Square are fortunately for ever so. It is not too much to say then that to thousands of his admirers, and in his case admiration quickly deepens into a passion, Rossetti is chiefly known through Mr. Hollyer's reproductions. If one has not the characteristic colouring, one has what perhaps transcends it in value, the exquisite sense of arrangement and the almost cloying beauty of the poetic imagining. In some instances indeed, notably in the "Ecce Ancilla Domini," I am nôt sure that the absence of colour is not a positive gain; while in some others, such as the magnificent "Dante's Dream," the colour translation is so admirable as to excite admiration for its own sake.

H. T.

D. G. ROSSETTI.

SALUTATIO BEATRICIS (in two compartments).

67 & 76. IN TERRA.

Represents a piazza in Florence with Dante ascending the stone steps, as Beatrice, between two gentle ladies older than herself, descends. Dante is overpowered by Beatrice's lovliness, as he receives that memorable salutation, which inspired him with undying love.

68 & 77. IN EDEN.

Dante is entering the "new spring" of Paradise, while Beata Beatrix, attended by two damsels playing citherns, comes forward to greet him, drawing aside her white veil to assure him that she is indeed Beatrice, and gazing intently into the eyes of her laurelled lover, who returns her gaze in patient silent reverence.

D. G. ROSSETTI.

No. 96.

THE GIRLHOOD OF MARY VIRGIN.

BY DANTE GABRIEL ROSSETTI.

No.		Size.	Price. Unmounted £ s. d.
1	Ecce Ancilla Domini	21 × 12⅛	0 15 0
2	The Blessed Damozel	17⅛ × 16⅜	0 15 0
3	Beata Beatrix	20¾ × 19½	0 15 0
4	The Boat of Love	21 × 15⅜	0 15 0
5	An Angel	21 × 7½	0 15 0
6	Dante's Dream	14½ × 21	0 15 0
7	Rosa Triplex	16 × 19	0 15 0
8	The Lady of the Golden Chain	12½ × 10	0 7 6
9	Beata Beatrix	13 × 10	0 7 6
11	The Blessed Damozel	11⅜ × 11⅛	0 7 6
12	Ecce Ancilla Domini	12¾ × 7⅜	0 7 6
13	Rosa Triplex	11 × 13½	0 7 6
14	Found	11¾ × 10⅛	0 7 6
15	The Boat of Love	12½ × 9½	0 7 6
16	King Arthur's Tomb	8½ × 13	0 7 6
17	How they met Themselves	11½ × 9½	0 7 6
18	Algernon C. Swinburne	10 × 8½	0 7 6
19	D. G. Rossetti	5 × 4½	0 7 6
20	Mary Magdelene	12⅛ × 10½	0 7 6
21	La Donna Della Finestra	12¾ × 9½	0 7 6
22	Our Lady of Pity	12½ × 10⅝	0 7 6
23	Do. do. (fragment)	11 × 13	0 7 6
24	Blessed Damozel, study for	13⅜ × 11	0 7 6
25	Mariana in the South	11 × 10	0 7 6
26	Pomona, study for	12 × 10½	0 7 6
27	Salutation, study for	12¾ × 10½	0 7 6
28	Astarte Syriaca, study for	13½ × 9½	0 7 6
29—33	Studies, each		0 7 6
34	La Donna Della Finestra	20 × 14¾	0 15 0
35	Dante's Dream	23½ × 34	2 2 0
36	Francesca da Rimini	19½ × 15½	0 15 0
37	Do. do.	11½ × 9½	0 7 6
38	Sir Launcelot in the Queen's Chamber	10 × 13	0 7 6
41	Joli Cœur	11 × 9	0 7 6

D. G. ROSSETTI.—CONTINUED.

No.		Size.	Price Unmounted. £ s. d.
42	The Question	13 × 10⅜	0 7 6
43	La Donna Della Finestra	32½ × 23⅜	2 2 0
44	Lucretia Borgia	22 × 13⅛	0 15 0
45	Do.	13 × 7⅜	0 7 6
46	The Borgia Family	10⅜ × 9⅞	0 7 6
47	Lady Lilith	18⅞ × 15⅞	0 15 0
48	Do.	11¼ × 9¼	0 7 6
49—54	St. George (six designs) each		0 7 6
55	Dante's Dream	8½ × 12⅜	0 7 6
56	Jeanne d'Arc	11½ × 10⅛	0 7 6
58—61	Details of Dante's Dream, each		0 7 6
62	Aggie (pencil head)	10 × 8	0 7 6
63	Head of Christ (circle)	10⅛	0 7 6
64	Sir Tristram and la Belle Yseult	11¼ × 10⅛	0 7 6
65	Fair Rosamond	12 × 9⅜	0 7 6
66	Proserpina	21½ × 9⅜	0 15 0
67	Salutatio Beatricis (in Terra	9⅞ × 10⅛	0 7 6
68	Salutatio Beatricis (in Eden	9⅞ × 10⅛	0 7 6
69	David the Shepherd	16¼ × 6¼	
70	The Nativity (a Triptych from Llandaff Cathe-	20¼ × 12⅜	2 2 0
71	David the King (dral	16¼ × 6¼	
72	Paola and Francesca (a Triptych)	7 × 13¼	0 7 6
73	Burd Alane..	9⅛ × 10	0 7 6
74	Jeanne d'Arc	17⅛ × 15½	0 15 0
75	Proserpina	13 × 6	0 7 6
76	Salutatio Beatricis (in Terra	15⅜ × 16⅞	0 15 0
77	Salutatio Beatricis (in Eden	15⅜ × 16⅞	0 15 0
78	Paola and Francesca (Triptych)	11⅜ × 22¼	0 15 0
82	The Gate of Memory	12⅜ × 10	0 7 6
83	The Bower Garden	12 × 8½	0 7 6
84	Proserpina	36 × 16½	2 2 0
85	Miss Siddal (pencil)	9¼ × 4¼	0 7 6
87	Ford Maddox Brown (pencil)	7¼ × 4⅜	0 7 6
88	D. G. Rossetti (chalk)	8 × 7⅛	0 7 6

No.	D. G. ROSSETTI.—CONTINUED.	SIZE.	PRICE UNMOUNTED. £ s. d.
89	Christina Rossetti and her Mother (chalk)	9⅜ × 11	0 7 6
90	Mrs. William Morris	19½ × 16	0 15 0
91	Desdemona (chalk study)	9⅜ × 11⅛	0 7 6
92	Queen Guinivere (drawing)	13 × 9½	0 7 6
93	Dante (chalk study for Dante's Dream)	13¼ × 5	0 7 6
94	Mariana in the South	12 × 9½	0 7 6
95	Do. do.	19¼ × 15⅜	0 15 0
96	The Girlhood of Mary Virgin	20 × 15½	0 15 0
97	Dante (chalk study for Dante's Dream)	36½ × 14½	2 2 0
98	Do. do. do.	24 × 9½	0 15 0
99	Astarte Syriaca	21⅛ × 12½	0 15 0
100	Do.	36½ × 21¼	2 2 0
101	Beata Beatrix	32 × 24⅜	2 2 0
102	Sir Galahad at the Chapel of the Holy Grail ..	10½ × 12¼	0 7 6

HANS HOLBEIN.

Reasons are not far to seek why the name of Hans Holbein should be by us in England held in especial esteem; and reasons, too, which are quite apart from the purely artistic estimation in which he is rightly held by all nations. When by the suggestion of his friend Erasmus, and at the direct invitation of that friend's friend, Sir Thomas Moore, the young painter, for he was then barely turned thirty, left the plague-stricken Basel, where for the greater part of his life he had laboured somewhat unprofitably, and made his slow way to England, the last thought probably which entered his mind was that he was going to impress himself for all time upon the art of another nation. Still less did he think that long years afterwards the hasty sketches which he should make in the prosecution of what was then looked upon as scarcely better than the trade of portrait painting, should be looked upon as among the choicest treasures of the nation. And yet, I think that these marvellous studies in portraiture, which after long years of neglect now find themselves so royally housed at Windsor, too much value cannot be attached, whether we regard that value as historical or artistic. They bring us more closely into touch with those who were making English history four centuries back than any written documents whatsoever.

It is becoming a commonplace of to-day that the historians task would be vastly easier if the photographic camera had been in existence at any particular epoch of which that historian may desire to treat. Of the years that lie between 1527, the date of Holbein's first visit to England, and 1543, the year of his death in London from the plague, we have left to us a record, partial it may be, but within its limits curiously complete, such as the camera itself could not parallel. To all the mechanical fidelity of the photograph there are added those touches of character insight which can be supplied by no instrument short of the hand of sentient man. That Mr. Hollyer has been enabled to present us with exact simulacra of these marvellous studies should be a matter of congratulation, not only to the artist and art-lover, but to the literary man and the historian.

H. T.

HANS HOLBEIN.

N° 10.

N° 17

N° 19

N° 41

N° 22

N° 4

N° 26

N° 23

N° 51

DRAWINGS BY HOLBEIN.

Photographed from the Collection at Windsor Castle, by the gracious pemission of Her Majesty the Queen.

Audley, Lady
Barkley, Lady
Bollein, Anna, Queen
Borbonius, Nicholas
Boren, Lady
Brooke, Lord Cobham
Buts, Lady
Carow, Gavin, Knight
Clinton
Cornish Gent
Colet, John, Dean of St. Paul's
Dorset, Marchioness of
Edward, Prince of Wales
Edward VI.
Elliott, Thomas Knight
Elliott, Lady
Fisher, Bishop of Rochester
Fitzwilliam, Earl of Southampton
Gage
Godsalus, Sir John
George of Cornwall
Guldeford, Harry, Knight
Henegham, Lady
Hobbie, Philip, Knight
Hobbie, Lady
Lister, Lady
Mary, Lady—after Queen
Meutas, Lady
Montegle, Lady
More, Thomas, Lord Chancellor
More, Judge, Sir Thomas More's father
More, John, Sir Thomas More's son
Melancthon, P.
Mother Iake
Northampton, Marquis of
Ormond.
Parrie, Thomas
Parker, Lady
Poines, John
Poines, N., Knight (2)
Ratcliff, Lady
Rich, Lord Chancellor
Rich, Lady
Russell, Earl of Bedford
Russell, Lord Privy Seal
Richmond, Lady
Seymour, Jane, Queen
Southwell, Knight
Scuch, Madame
Suffolk, Duchess of
Stanley, Edward, Earl of Darbey
Surry, Earl of (2)
Surry. Lady
Strange, Thomas, Knight
Vaux, Lord (2)
Vaux, Lady
Waramus, Archbishop of Canterbury
Wentworth, Lord
Winchfield, Charles, Knight

And 22 other Portraits, unnamed.

OTHER COLLECTIONS.

The Ambassadors (National Gallery)
More, Lady
Fisher, Bishop of Rochester
Suffolk, Duchess of
Robert Cheseman (The Hague)
Man with a Falcon (do.)
Duke of Norfolk
TheAstronomer,NicolasKratzer(Louvre)
Anne of Cleves (Louvre)
Sir Richard Southwell (Uffizzi)
Henry VIII. granting a Charter to the Barber-Surgeons (Guildhall)

Price **7/6** each.

A COLLECTION OF PORTRAITS AND OTHERS FROM THE HAGUE.

I have been interested from more than one point of view in turning over the collection of reproductions made by Mr. Frederick T. Hollyer, of sundry pictures from the well-known national collection at the Hague. The subject of heredity in Art is one that has always had for me a peculiar fascination. Why is it that among some nations, notably the Japanese, the practice of certain artistic crafts attaches itself to certain families, and from generation to generation we find the members of these families marked by the possession of well-defined artistic gifts? Why, on the other hand, is it that among other peoples, our own for example, there is scarce an exception which may tend to prove the rule that "Not Amurath an Amurath succeeds" in artistic eminence of any description? To discuss this subject at any length in these notes would neither be convenient, nor would it serve any good purpose. It is enough for me to draw attention to the fact that the excellences undoubtedly shown by Mr. Hollyer, Junior, in those notable reproductions of world-famous pictures, are not all of them to be ascribed merely to that education in his craft which he might naturally be supposed to have gained from his father. The instinct, for instance, of translating colour into the terms of black and white with absolute correctness, which is so marked a feature of the elder Hollyer's work, seems to have descended by direct inheritance, for I am convinced that neither by precept or example could it have been conveyed to his son. And so with many of the purely æsthetic, as distinguished from the technical qualities of the collection which I am now considering. From some points of view it appears to me that Vandyck's "Lady Sheffield" is one of the most striking examples of what picture reproductions, by whatever method should be. Apart from the incomparable grace and dignity of the subject, one here finds a tonal beauty and a chromatic fidelity to values excelled by I know not what example of the great masters ot mezzotint, who glorified our English Art at the close of the last century. Holbein's noble "Cheseman" supplements to a degree peculiarly fitting the elder Hollyer's series of reproductions of the Windsor Castle collection of drawings by the same master, while the "Infant don Balthasar" of Velasquez seems to me to offer a concrete treatise on the part of portrait-painting. Noteworthy too are the Rembrandts, for though we do not find among them the "Lesson in Anatomy," which is the great show picture of

N°94

N° 95

N° 100

R. Cheseman.

N°97

N°93

the Hague collection, there is a striking translation (for this is it rather than a reproduction) of the "Simeon in the Temple"—probably the first of Rembrandt's subject pictures; while the "Portrait of the Artist as an Officer," which extorted so generous a meed of admiration from Sir Joshua Reynolds, seems to glow with the colour of the original. The two examples of Frans Hals interest one of themselves, apart from their value as reproductions. The "Aletta Hanemans," and the "Jacob Pietersz," though apparently painted in the same year, seem to represent two distinct periods in the great portraitist's method, though as a matter of fact the abyss between them is merely that of a temperamental phase. It is difficult to believe that in the same year the same hand lingered so long and lovingly over the minute details of the lady's embroidered stomacher and girdle and rioted with such masterly freedom in the broad and suggestive brush-work of the man's costume. The single example of Memling here set forth in the portrait of "A Donator," merely suggests the potentialities of a master, who in these latter days is hardly appreciated as he deserves.

If not exactly representative of the Hague collection in its entirety, one may justly claim for Mr. Hollyer's excerpts therefrom that they are collectively attractive and individually distinguished.

H. T.

FROM THE ROYAL PICTURE GALLERY AT THE HAGUE

No.		Size.	Price Unmounted £ s. d.
DE COSIMO.			
98	The Florentine Architect Giuliano da San Gallo	13⅜ × 9½	0 7 6
99	Francisco Giamberti, Uncle of the preceding	13⅜ × 9½	0 7 6
FRANS HALS			
94	Jacob Pietersz—Olycan	13 × 10½	0 7 6
95	Aletta Hanemans, wife of preceding ..	12⅜ × 10	0 7 6
HANS HOLBEIN.			
88	Portrait of Robert Cheseman with a Falcon	10 × 10¾	0 7 6
92	Man with a Falcon	9⅜ × 7½	0 7 6
93	Young Women—attributed to Holbein ..	13 × 9½	0 7 6
JAN LIEVENS.			
110	Bust of an Old Man	13½ × 10½	0 7 6
HANS MEMLING.			
87	Portrait of a Donator	11 × 8	0 7 6
MURILLO.			
86	The Holy Virgin and Infant Christ	13 × 9½	0 7 6
REMBRANDT.			
105	Portrait of the Painter's Father	12 × 10	0 7 6
101	The Painter's own Portrait	12½ × 9½	0 7 6
106	Simeon in the Temple..	12⅜ × 9⅜	0 7 6
104	A Young Woman at her Toilet (his wife) ..	12½ × 10½	0 7 6
102	Portrait of the Painter's Brother	12½ × 10½	0 7 6
100	The Painter in Military Dress	13 × 9⅜	0 7 6
103	Homer	13½ × 9½	0 7 6
107	The Flight into Egypt..	11 × 9⅜	0 7 6
VELASQUEZ.			
85	The Infant Charles Balthasar	13 × 10	0 7 6
VANDYKE, SIR ANTHONY.			
89	The Antwerp Painter—Quentin Simons ..	12 × 10½	0 7 6
96	Anna Wake, Lady Sheffield	12 × 10⅜	0 7 6
97	Lord Sheffield	12 × 10½	0 7 6
VANDER WEYDEN.			
84	The Descent from the Cross	8½ × 13½	0 7 6
WYNANTS.			
90	The Road in the Downs	10 × 13½	0 7 6

126 . 127 .

130.

124 . 125 .

128 . 129 .

VARIOUS WORKS BY VARIOUS HANDS.

THE catholic sympathies of Mr. Hollyer as a reproducer of pictures are shown in the wide range of subjects to which he has turned his attention, and the success which has almost uniformly attended his efforts. He seems to be as much at home among the old masters as among the rebellious enthusiasts of the New English Art Club. His studies in the National Gallery include his beautiful production of the Botticelli *tonda*, the eminently decorative lunettes of Filippo Lippi, the Hobbema which is one of the Gallery's glories, and many other equally well-known examples of the great ones of the past. Among private collections he has been equally busy, and, thanks to him, the public at large are enabled to participate in some degree in the pride and pleasure of the owners of many masterpieces which otherwise would be reserved for the admiration of the few. Many modern artists, too, have been enabled through Mr. Hollyer's reproductions of their works, to widen their circle of admirers. Sculptors, too, as well as painters, owe him a debt of gratitude. No pictorial reproduction of sculpture with which I am acquainted has quite the value of Mr. Hollyer's photographs of Mr. Harry Bates's "Homer," "Endymion," and "Psyche." Essentially decorative as are the original bas-reliefs, these reproductions fall to an almost equal degree into the same category.

H. T.

VARIOUS WORKS BY VARIOUS HANDS.

Except where stated to be otherwise these photographs are of oil paintings.

		Size.	Price Unmounted. £ s. d.
ABBOTT, L. F.			
	Sir William Herschel..	12¼ × 10¼	0 7 6
ALLAN, Sir W., R.A.			
	Sir Walter Scott	12½ × 10	0 7 6
ALLINGHAM, CHARLES			
	Thomas Dermody	12 × 10	0 7 6
ANGELICO (FRA GIOVANNI).			
	The Attempted Martyrdom of S S. Cosmus and Damianus (Dublin N.G.)	12 × 10	0 7 6
	Marriage of the Virgin (Uffizzi Gallery) ..	5 × 13¾	0 7 6
	Descent from the Cross (do. do.) ..	10 × 12¼	0 7 6
	Do. do.	20¾ × 24¼	1 1 0
	Transition of the Virgin (do. do.) ..	5 × 13¼	0 7 6
	Christ in Glory (5 panels combined) ..	5½ × 43	1 11 6
	Do. do, do	11 × 86	3 3 0
ARCHER, J.			
	Thomas de Quincy—chalk	14 × 10¾	0 7 6
ARMADEO.			
	Descent from the Cross—lunette relief ..	6¼ × 12	0 7 6
ARMSTRONG, T.			
	Music piece	10¾ × 12½	0 7 6
BARRICOLO, F.			
	Benjamin Franklin	12¾ × 10	0 7 6
BARRY, JAMES, R.A.			
	Edmund Burke	12¼ × 10¼	0 7 6
	Samuel Johnson, D.D. (oval)	11½ × 10¾	0 7 6
BARTOLOMEO, FRA.			
	Savonarola	12¾ × 8½	0 7 6
BATES, HARRY.			
128	Endymion Conveyed in Sleep to old Mount Latmos .. .. .. clay relief	4½ × 13½	0 5 0
129	Do. do. do. do.	12 × 34	1 10 0
126	Story of Psyche (3 panels) .. do.		0 10 6
127	Do. do. do centre sides	16½ × 36 / 16½ × 11½	2 10 0

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

		Size.	Price Unmounted. £ s. d.
BATES, HARRY.—*Continued.*			
124	Homer .. .. do.	5¼ × 13	0 5 0
125	Do. .. .. do.	14½ × 36½	1 10 0
130	Hounds in Leash	23¼ × 36½	2 2 0
	Pandora	13 × 10½	0 7 6
	Homer	9¼ × 22	0 15 0
BEECHEY, SIR WILLIAM.			
	Mrs. Siddons	12 × 10	0 7 6
BELLINI, GIOVANNI.			
	Circumcision	9½ × 13	0 7 6
	Virgin and Child with Saints	8⅜ × 14	0 7 6
BERTHON, RENE.			
	Lady Morgan	13 × 10	0 7 6
BINDON, FRANCIS.			
	Jonathan Swift..	12¼ × 10½	0 7 6
BLAKE, WILLIAM.			
	The Book of Job (20 designs from engravings) each		0 7 6
	Death's Door, and others, each		0 7 6
	Death on the Pale Horse—watercolour ..	12¼ × 9½	0 7 6
	The Canterbury Pilgrims—engraving ..	4½ × 14	0 7 6
BOTTICELLI, SANDRO.			
1	Madonna and Child (National Gallery)—a circle	10½	0 7 6
226	Do. do. do. do.	17	0 15 0
241	Do. do. do. do.	26	2 2 0
2	Virgin and Child—Magnificat (Uffizzi) do.	10½	0 7 6
223	Do. do. do. do.	17	0 15 0
2A	Madonna and Child	13¼ × 8½	0 7 6
221	Do. do.	20½ × 13	0 15 0
3	Virgin and Child	12 × 9	0 7 6
4	The Virgin, the Infant Jesus, and St. John (Louvre)	14 × 10¼	0 7 6
5	Judith (Uffizzi)	13 × 9¾	0 7 6
6	Calumny do.	8½ × 12¼	0 7 6
224	Do. do.	14 × 21	0 15 0

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

		Size.	Price Unmounted £ s. d.
BOTTICELLI, SANDRO.—*Continued.*			
242	Do. do.	24 × 36½	2 2 0
7	Spring (Belle Arti)	8¼ × 13	0 7 6
222	Do. do.	13 × 20¾	0 15 0
243	Do. do.	23¾ × 36¾	2 2 0
8	The Birth of Venus (Uffizzi)	8 × 13	0 7 6
229	Do. do do.	13¼ × 21¼	0 15 0
9	The Annunciation do.	10⅓ × 10⅝	0 7 6
228	Do. do.	15⅜ × 16⅛	0 15 0
244	Do. do.	25½ × 26½	2 2 0
10	Adoration of the Kings do.	10¼ × 13	0 7 6
225	Do. do. do.	15½ × 19	0 15 0
11	Virgin and Child with Angels (Uffizzi) a circle	10½	0 7 6
227	Do. do. do. do. do.	17	0 15 0
12	Abundance (portion of "Spring")	13⅛ × 5¾	0 7 6
13	Spring (sketch)	12¼ × 10	0 7 6
14	Giovanna Tournabuoni and the Graces (Louvre)	14 × 10½	0 7 6
BOUCHER, F.			
	Madame de Pompadour	12¾ × 10¼	0 7 6
BRIDGEFORD, T.			
	William Mulready, R.A.—pencil	12½ × 9½	0 7 6
	Sir Martin Archer Shee, P.R.A.—pencil ..	12½ × 9½	0 7 6
BROOKE, LESLIE.			
	Rev. Stopford Brooke, M.A.	10 × 13	0 7 6
BROWN, FORD MADOX.			
	Ehud and Eglon—watercolour	9¼ × 11⅝	0 7 6
	Christ and Peter do.	9¼ × 10¾	0 7 6
	Elisha and the Widow's Son—watercolour	12¼ × 7¾	0 7 6
	Cordelia's portion do.	8¾ × 12½	0 7 6
	Cromwell on his Farm	20 × 14¾	0 15 0
	Henry Fawcett, M.P., and his w fe ..	12 × 9	0 7 6
BROWNOVER, J.			
	John Locke	12¼ × 10	0 7 6
BURGESS, W.			
	Simon Stylites—pen and ink drawing ..	14 × 10⅛	0 7 6

2, 223.

9, 228, 244.

4.

6, 224, 242.

7, 222, 243.

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED

	Size.	Price Unmounted. £ s. d.
BURNE-JONES, SIR PHILIP, BART.		
Lord Rayleigh..	12⅜ × 9¼	0 7 6
G. F. Watts, R.A.	13 × 9½	0 7 6
Sir Edward Burne-Jones, Bart	12½ × 9	0 7 6
BURTON, SIR F.		
James Clarence Mangan—chalk	8 × 10½	0 7 6
CANALETTI.		
Bridge of the Rialto	10¼ × 13½	0 7 6
The Ducal Palace	9¾ × 13	0 7 6
The Duomo and Salute	9½ × 12½	0 7 6
The Grand Canal	10 × 12¾	0 7 6
CARRACCI, ANNIBALE.		
The Three Marys	10 × 12	0 7 6
Do. Do.	16 × 18½	0 15 0
Portrait of the Artist	13 × 10½	0 7 6
Calvary. Sketch	13 × 9¾	0 7 6
CARTER, HUGH.		
Sir Francis Ronalds	12 × 10	0 7 6
CHALON, A. E.		
Lord Lytton	10½ × 8¾	0 7 6
CHANET, HENRI.		
Julia Kavanagh—oval	11½ × 9½	0 7 6
CIMABUE.		
Virgin of the Angels	12½ × 8	0 7 6
CLIFFORD, EDWARD.		
General Gordon—pencil	13½ × 10½	0 7 6
Father Damien— do.	13½ × 10	0 7 6
CLINT.		
Percy Bysshe Shelley	12¼ × 10	0 7 6
CLOUET, F.		
Marie de Lorraine—chalk	12½ × 9	0 7 6
COLLIER, HON. JOHN.		
Professor Darwin	13¾ × 10¼	0 7 6
Do. do.	25 × 19½	1 1 0
Professor Huxley	13½ × 11	0 7 6

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size.	Price Unmounted. £ s. d.
COOPER, SAMUEL.		
Oliver Cromwell	10 × 8½	0 7 6
COROT.		
Landscape	9 × 12⅛	0 7 6
Evening on the Vienne	13 × 21	0 15 0
Landscape (Louvre)	15¼ × 20½	0 15 0
Do. do.	9¾ × 13	0 7 6
Dance of the Nymphs (Louvre)	9¾ × 13½	0 7 6
Do. do.	15¼ × 21	0 15 0
CORREGIO.		
The Virgin of the Basket (National Gallery)	9¾ × 7¼	0 7 6
Head of St. Catherine (Dublin do.)	13 × 9	0 7 6
COSIMO, PIETRO DE		
The Florentine Architect, San Gallo ..	13¾ × 9½	0 7 6
Francisco Giamberti	13¾ × 9½	0 7 6
Hylas and the Nymphs	11½ × 13	0 7 6
COTES, FRANCIS.		
Maria Gunning, Countess of Coventry ..	12½ × 10½	0 7 6
Do. do. mezzotint by McArdell..	10 × 8½	0 7 6
Elizabeth Gunning, Duchess of Hamilton, mezzotint by McArdell	9¼ × 8	0 7 6
Catherine Gunning, mezzotint by Houston	10 × 8	0 7 6
CROME.		
The Village Glade	12 × 9¾	0 7 6
Do. do.	19 × 15¼	0 15 0
DANCE, GEORGE.		
James Boswell—water colour	11 × 8	0 7 6
Samuel Rogers— do.	10⅛ × 8	0 7 6
Mrs. Thrale do.	10 × 7½	0 7 6
John Wolcot .. do.	8 × 6	0 7 6
DAVID, J. T.		
Madame Recamier	9⅛ × 13⅛	0 7 6
DAWSON, HENRY.		
St. Paul's	9 × 13¼	0 7 6
Do.	14 × 21	0 15 0

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size.	Price Unmounted. £ s. d.
DICKINSON, LOWES.		
Sir Henry Maine	13½ × 10½	0 7 6
Lord Napier of Magdala	13½ × 10½	0 7 6
Professor Lushington..	14 × 11½	0 7 6
Charles Kingsley	13¼ × 10	0 7 6
Rev. F. Maurice	13¼ × 9⅜	0 7 6
DICKSEE, J. R.		
Sir Henry Montgomery Lawrence	12⅜ × 10¼	0 7 6
DOBSON, WILLIAM.		
King Charles I.—oval	9 × 7	0 7 6
DOMENICHINO.		
St. John..	14 × 10½	0 7 6
DONATELLO.		
Christ in the Tomb—marble relief	9 × 12⅜	0 7 6
The Annunciation—plaster	13 × 8¼	0 7 6
DOYLE, JOHN.		
Daniel O'Connell—pencil—oval	10⅜ × 8	0 7 6
DOYLE, H. E.		
Richard Doyle..	13 × 10⅜	0 7 6
Cardinal Wiseman—water colour	10¼ × 8	0 7 6
EECKHOUT, G. VAN DEN.		
A Jewish Rabbi	13 × 10¾	0 7 6
ETTY, WILLIAM.		
Devotion	12½ × 10½	0 7 6
Phœdria and Cymochles	10½ × 13	0 7 6
Do. do.	14⅜ × 20	0 15 0
FISHER, W.		
W. Savage Landor	13 × 10	0 7 6
FRITH, R. P.		
Charles Dickens	12½ × 10	0 7 6
GAINSBOROUGH, T., R.A.		
Queen Charlotte	13½ × 10¼	0 7 6
Tenducci	12 × 10	0 7 6
Hugh, Duke of Northumberland	12¼ × 10	0 7 6
J. J. Kiroy	12⅜ × 9¼	0 7 6
A view in Suffolk	9⅜ × 12¼	0 7 6

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size.	Price Unmounted £ s. d
GHIRLANDAJO.		
Count Sassetti and his son	13 × 9½	0 7 6
Virgin and Child—circle	11½	0 7 6
GLAZEBROOK, HUGH DE T.		
Anthony Hope..	12¾ × 9¼	0 7 6
GORDON, SIR J. W.		
Sir David Brewster	12 × 10	0 7 6
Professor John Wilson (Christopher North)	12¾ × 9¾	0 7 6
GRANT, SIR FRANCIS, P.R.A.		
Lord Macaulay	10¾ × 9½	0 7 6
GREEK SCULPTURE.		
Apollo (British Museum)	10½ × 7½	0 7 6
Minerva Do.	12 × 8¼	0 7 6
Clytie Do.	13 × 10½	0 7 6
Youthful Bacchus Do.	13½ × 9¾	0 7 6
Infant Bacchus Do.	12½ × 7½	0 7 6
Aphrodite Do.	12¼ × 8¾	0 7 6
Mercury, front view, Do.	12¾ × 5½	0 7 6
Do. side view, Do.	12¾ × 4½	0 7 6
Aphrodite, full face	12¼ × 9	0 7 6
Do. profile	12¼ × 10	0 7 6
GREUZE.		
Head of a Girl (National Gallery)	10½ × 9½	0 7 6
HALS FRANZ.		
Jacob Pietersz	13 × 10½	0 7 6
Alletta Hanemans	12¾ × 10	0 7 6
A Young Fisherman (Dublin, N. G.) ..	13 × 10½	0 7 6
HAMILTON, H. D.		
Henry 2nd Earl of Carhampton—pastel—oval	9 × 7½	0 7 6
Denis Daly .. .. .. do.	do. 8¾ × 7¼	0 7 6
Lord Edward Fitzgerald	12 × 10	0 7 6
HANDCOCK.		
Charles Lamb—water colour	8½ × 7	0 7 6
HARLOW, G. H.		
William, 2nd Viscount Melbourne	8¾ × 6½	0 7 6

Walter Crane.

G. F. Watts, R.A.

Rev. Stopford Brooke.

John Ruskin.

William Morris.

Sir Edward Burne-Jones, Bart.

J. M. Barrie.

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size.	Price Unmounted £ s. d.
HARWOOD, JAMES.		
Samuel Lover	13¼ × 11	0 7 6
HAYES, JOHN.		
Agnes Strickland	12½ × 10	0 7 6
HAYLS, JOHN.		
Samuel Pepys	12 × 10	0 7 6
HEERE, LUCAS DE		
Queen Mary I.—circle	6½	0 7 6
HELST, B. VAN DER		
An old lady—oval	12½ × 10½	0 7 6
HOARE, WILLIAM, R.A.		
Philip Dormer, Earl of Chesterfield—pastel	12¼ × 9¼	0 7 6
HOBEMMA.		
The Avenue (National Gallery)	9 × 12½	0 7 6
Do do. do.	24 × 33	2 2 0
Do. do. do.	18 × 25	1 1 0
HOGARTH, WILLIAM.		
The Artist	12¼ × 9½	0 7 6
Benjamin Hoadley, M.D.	12¼ × 10	0 7 6
HOLLYER, FREDK		
The Rev. Stopford Brooke, M.A., from life	13 × 10½	0 10 6
Sir Edward Burne-Jones, Bart do. ..	13½ × 11	0 10 6
J. M. Barrie do. ..	13½ × 11	0 10 6
Walter Crane do. ..	14 × 10½	0 10 6
Richard le Gallienne do. ..	13¼ × 10½	0 10 6
Dr. Joachim do. ..	14 × 11	0 10 6
Albert Moore do. ..	13 × 10½	0 10 6
William Morris do. ..	13½ × 11	0 10 6
John Ruskin do. ..	7¼ × 8⅝	0 5 0
Do. do. ..	14 × 11½	0 10 6
Sir William B. Richmond, R.A., K.C.B. do. ..	13 × 11	0 10 6
G. F. Watts, R.A. do. ..	14 × 11	0 10 6
William Watson do. ..	13½ × 11	0 10 6
W. B. Yeats do. ..	13⅜ × 10½	0 10 6

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size.	Price Unmounted. £ s. d
HONE, NATHANIEL, R.A.		
The Artist	12½ × 10½	0 7 6
HOPPNER, J., R.A.		
Mrs. Masters	12¼ × 9⅜	0 7 6
HUDSON, THOMAS.		
James Quin—mezzotint by J. H. Faber ..	8⅜ × 7¼	0 7 6
HUMPHREY, O., R.A.		
Miss Eliza Farren—pastel	7½ × 6⅜	0 7 6
HUNT, HOLMAN.		
The Two Gentlemen of Verona	9⅜ × 13¼	0 7 6
Do. do.	25½ × 19	1 1 0
HUYSMANN, JACOB.		
Izaac Walton	12¼ × 10	0 7 6
INCHBOLD, J.		
Scarborough Bay	7⅜ × 11½	0 7 6
An old garden	8 × 12	0 7 6
JACKSON, JOHN.		
Tom Moore—oval	12¼ × 10¼	0 7 6
JANSENS, C.		
Man in Armour	12 × 10¼	0 7 6
JERVAS, CHARLES.		
Esther Johnson ("Stella")	12¼ × 10	0 7 6
KAUFFMANN, ANGELICA.		
Edmund Burke and Charles James Fox ..	13⅜ × 9⅜	0 7 6
KINGSBURY, H.		
Edmund Burke—mezzotint	7½ × 5½	0 7 6
KNELLER, SIR GODFREY.		
Sir Richard Steele	13 × 10¼	0 7 6
Frederick, Duke of Schomberg—engraving by Vanderbane	10⅜ × 9½	0 7 6
Richard, Earl Tyrconnel—Drawing by Bulfinch	10⅜ × 8½	0 7 6
William Congreve	12 × 10	0 7 6
Isaac Watts, D.D.	12¼ × 10½	0 7 6
Sarah, Duchess of Marlborough	12 × 10	0 7 6
LANDSEER, SIR EDWIN.		
Sir Walter Scott	12 × 9⅜	0 7 6

Corot.

Hobemma.

Troyon.

H. Dawson.

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size	Price Unmounted £ s. d.
LAWRENCE, SAMUEL.		
William Makepeace Thackeray—chalk ..	13 × 9	0 7 6
LAWRENCE, SIR THOMAS, R.A.		
William Wilberforce	13 × 11	0 7 6
Mrs. Kemble	12¼ × 9	0 7 6
Rt. Hon. John Wilson Croker	13 × 10½	0 7 6
Earl of Camden	12¼ × 10¼	0 7 6
Richard, Marquis of Wellesley—sketch ..	13 × 11	0 7 6
J. Philpot Curran—mezzotint, by J. R. Smith	12¼ × 9⅝	0 7 6
LAWSON, CECIL.		
A storm..	9 × 10½	0 7 6
Pastoral	10¼ × 11⅝	0 7 6
LE BRUN, MADAME.		
The Artist (Uffizzi)	13 × 10½	0 7 6
LEIGHTON, BLAIR.		
Joseph Hume—chalk..	12 × 9½	0 7 6
LEIGHTON, LORD, P.R.A.		
The Artist (Uffizzi)	11½ × 9½	0 7 6
Sir Richard Burton	11 × 9	0 7 6
LELY, SIR PETER.		
First Duke of Ormonde—pastel	11½ × 8¼	0 7 6
Samuel Pepys (Magdalen College)	12⅜ × 9½	0 7 6
John Wilmot, Earl of Rochester	12⅜ × 9⅝	0 7 6
William Wycherley	12⅜ × 10½	0 7 6
LENBACH.		
Dr. Dollinger	12½ × 10¼	0 7 6
LIEVENS, JAN.		
An old man	13½ × 10½	0 7 6
LINNELL, J.		
Sarah Austen—chalk	12 × 9	0 7 6
LIPPI, FILIPPO.		
Virgin and Child (National Gallery) ..	13 × 8⅝	0 7 6
St. John the Baptist and six other saints—a lunette	5⅜ × 13½	0 7 6
Do. do. do. ..	15⅜ × 36	2 2 0
The Annunciation—a lunette	5⅜ × 13½	0 7 6
Do. do.	15⅜ × 36	2 2 0

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size	Price Unmounted. £ s. d.
LUCAS, JOHN.		
Miss Mitford—oval	11½ × 9¼	0 7 6
Arthur, Duke of Wellington	13 × 10½	0 7 6
LUINI, BERNARD.		
Portrait of a Lady	12½ × 9½	0 7 6
Story of Three Martyrs—5 panels	each	0 7 6
LUTTEREL, E.		
Samuel Butler	12¾ × 9½	0 7 6
MACLISE, DANIEL, R.A.		
The Artist—water colour—oval	9½ × 7¾	0 7 6
Charles Dickens..	12¼ × 9½	0 7 6
O'Gorman Mahon—pencil	11 × 8¼	0 7 6
Theodore Hook—water colour	10½ × 7	0 7 6
Goethe do.	8¼ × 4½	0 7 6
Charles Lamb—pen and ink	7½ × 6	0 7 6
Thomas Campbell—water colour	9 × 6½	0 7 6
Do. do. do.	10¼ × 7¾	0 7 6
Harrison Ainsworth—water colour	9 × 8½	0 7 6
Tom Moore do.	9½ × 6¼	0 7 6
Thomas Carlyle do.	10½ × 7	0 7 6
MACKNEE, DANIEL.		
Douglas Jerrold..	13 × 10	0 7 6
MANTEGNA, ANDREA.		
Virgin and Child—sketch	8 × 5¾	0 5 0
Masque of Folly—water colour	9 × 13¾	0 7 6
Venus and Mars— do.	10½ × 9¼	0 7 6
Judith with the head of Holofernes	11¾ × 9	0 7 6
MAUBERT, J.		
John Dryden	12½ × 10½	0 7 6
MEMLING, HANS,		
Portrait of a Donator	11 × 8	0 7 6
MERRITT, MRS. A. LEA.		
Sir Charles Eastlake	13 × 9½	0 7 6

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size.	Price Unmounted £ s. d.
MERRITT, MRS. A. LEA.—CONTINUED.		
Russell Lowell	13 × 9½	0 7 6
O. W. Holmes	13 × 10	0 7 6
Henry James	12⅝ × 10	0 7 6
MILLAIS, SIR J. E., P.R.A.		
John Leech—water color—oval	11¼ × 9	0 7 6
Thomas Carlyle (portion)	13½ × 11	0 7 6
The Blind Girl (Birmingham Museum) ..	13 × 8½	0 7 6
MILLETT, J. F.		
The Gleaners (Louvre)	9½ × 13	0 7 6
Do. do.	18½ × 25	1 1 0
Storm in Spring do	10 × 13	0 7 6
MOORE, ALBERT.		
Sea Gulls..	13½ × 6	0 7 6
Shells	13½ × 6	0 7 6
Shuttlecock	13½ × 5⅞	0 7 6
Battledore	13½ × 5⅞	0 7 6
Follow my Leader	6½ × 13	0 7 6
Garden	13½ × 6⅝	0 7 6
Azaleas	13⅛ × 6⅝	0 7 6
Musician	8⅜ × 12⅛	0 7 6
Quartet	8⅜ × 12⅛	0 7 6
Sea Gulls..	35½ × 15½	2 2 0
Shells	35½ × 15½	2 2 0
MOREELSE, P.		
A Lady (Lady Castleton?)	13¼ × 10⅜	0 7 6
MORPHY, G.		
Oliver Plunkett—Mezzotint by Vandervaart	12 × 9¼	0 7 6
MOSCHELLES, FELIX.		
Sergius Stepniak	10⅜ × 9⅜	0 7 6
MULVANY, G. F.		
Daniel O'Connell	13½ × 10½	0 7 6
MURILLO.		
The Holy Virgin and Infant Christ	13 × 9¼	0 7 6
The infant St. John with a lamb	13 × 9⅜	0 7 6

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size.	Price Unmounted. £ s. d.
NASMYTH, ALEXANDER.		
Robert Burns—oval	12¾ × 10	0 7 6
O'NEILL, HENRY.		
J. C. O'Callaghan	12¼ × 10¼	0 7 6
PERUGENIO, PIETRO.		
Virgin and Child	12¼ × 7½	0 7 6
St. Cecilia	13 × 9½	0 7 6
PHILLIPS, T., R.A.		
William Blake	13 × 10	0 7 6
Michael Faraday	12½ × 9¾	0 7 6
Lord Byron	12¾ × 9¾	0 7 6
PLAAS, P. VANDER.		
John Milton	12¼ × 10¼	0 7 6
POND, H.		
Margaret Woffington—mezzotint by J. McArdell	10¾ × 8¾	0 7 6
RAEBURN, SIR HENRY, R.A.		
Portrait of a Man	12½ × 10¼	0 7 6
RAFFAILLENO, DEL GARBO.		
A Violinist	13 × 9½	0 7 6
Virgin and Child—circle	11½	0 7 6
RAPHAEL.		
Garvagh Madonna (National Gallery) ..	11½ × 9¾	0 7 6
Virgin and Child do. ..	12¼ × 8¼	0 7 6
The Miraculous Draught of Fishes—cartoon	10 × 12¾	0 7 6
The Beautiful Gate of the Temple cartoon	8 × 12½	0 7 6
"Feed my Sheep" do.	8¼ × 12½	0 7 6
St. Paul preaching at Athens do.	10¼ × 12¾	0 7 6
Paul and Barnabas at Lystra do.	8 × 12¾	0 7 6
Elymas the Sorcerer struck with Blindness—cartoon	10 × 12¾	0 7 6
The Death of Ananias .. .. .. do.	8¾ × 13½	0 7 6
Holy Family (Louvre)	13½ × 8¾	0 7 6
Madonna of the Chair (circle) (Pitti Palace)	10¼	0 7 6
Madonna—Grand Duke— (do. do.)	13 × 8½	0 7 6

ARIOUS WORKS BY ARIOUS HANDS.—CONTINUED.

	Size.	Price Unmounted. £ s. d.
EMBRANDT.		
Head of an Old Man (Dublin N. G.) ..	13 × 10½	0 7 6
Shepherds Reposing at Night do. ..	9½ × 12	0 7 6
A Young Man--oval do. ..	13 × 10¼	0 7 6
Portrait of the Painter's Father	12 × 10	0 7 6
The Painter's own Portrait	12¼ × 9¼	0 7 6
Simeon in the Temple	12⅜ × 9⅜	0 7 6
A Young Woman at her toilet (his wife) ..	12½ × 10½	0 7 6
Portrait of the Painter's Brother	12½ × 10½	0 7 6
The Painter in Military Dress	13 × 9⅜	0 7 6
Homer	13¼ × 9¼	0 7 6
The Flight into Egypt	11 × 9⅜	0 7 6
ENI GUIDO.		
Ecce Homo—oval	13¼ × 10¼	0 7 6
EYNOLDS, SIR JOSHUA.		
Samuel called	13½ × 10½	0 7 6
Girl with Mousetrap	13½ × 10⅜	0 7 6
Portrait of the Artist (National Gallery) ..	11⅜ × 10	0 7 6
Dr. Johnson do. ..	11½ × 9⅛	0 7 6
Lady Francis Cole	11½ × 9	0 7 6
Lady Caroline Howard..	13½ × 11	0 7 6
Admiral Keppel	12½ × 10	0 7 6
Duchess of Devonshire, æt 5	12½ × 9½	0 7 6
The Artist, æt. 18	9½ × 11¼	0 7 6
Lawrence Sterne—mezzotint, by E. Fisher	10⅜ × 8⅜	0 7 6
Lady Crosbie do. by Dickinson	13⅜ × 8⅜	0 7 6
Frederick, Duke of Gloucester	21 × 15	0 15 0
Oliver Goldsmith	12 × 10	0 7 6
IBERA, JOSEPH.		
Luke Wadding, O.S.F.	12¼ × 9½	0 7 6
ICHARDSON, JONATHAN.		
Alexander Pope	12 × 9⅜	0 7 6
ICHMOND, GEORGE.		
Rev. Charles Foster	13¼ × 10¼	0 7 6
Tom Moore—chalk ,, ,, ,, ..	12⅓ × 9⅓	0 7 6

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size	Price Unmounted £ s. d.
RICHMOND, GEORGE.—CONTINUED.		
Lord O'Hagan—chalk	12½ × 9½	0 7 6
Rev. Pusey—oval	13 × 9	0 7 6
Rev. John Keble	13 × 9½	0 7 6
Sir Robert Inglis, Bart.	12⅜ × 10	0 7 6
Sir Geo. Gilbert Scott	11⅜ × 8	0 7 6
Rev. Henry Parry Liddon, D.D.	13 × 9½	0 7 6
Sir Chas. Lyell	12½ × 10½	0 7 6
Dr. Longley	13 × 9½	0 7 6
Lord Canning	13 × 10	0 7 6
Samuel Rogers	12½ × 10	0 7 6
John Ruskin—chalk study	12¼ × 10¼	0 7 6
Cardinal Newman do.	11¼ × 9	0 7 6
RICHMOND, Sir WILLIAM B., R.A., K.C.B.		
Robert Browning	12 × 9	0 7 6
Robert Louis Stevenson	13 × 10	0 7 6
Holman Hunt	12 × 10	0 7 6
Andrew Lang	13 × 10	0 7 6
Lord Hervey, Bishop of Bath and Wells ..	13½ × 10½	0 7 6
Dowager Lady Stanley of Alderley	13 × 10½	0 7 6
Prince Bismarck..	12½ × 10	0 7 6
William Morris	12¼ × 9½	0 7 6
RILEY, JOHN.		
William Chiffinch	12½ × 10	0 7 6
Edmund Waller..	11 × 8½	0 7 6
ROBBIA (Andrea Della).		
Virgin and Child—porcelain relief	13½ × 7	0 7 6
The Adoration of the Magi—porcelain relief	12 × 9	0 7 6
The Virgin and S. Thomas ditto ..	12⅛ × 8	0 7 6
ROBBIA, DELLA (ware).		
The Annunciation ditto ..	11½ × 7½	0 7 6
Virgin and Child—porcelain relief—a circle	9	0 7 6
ROMNEY, GEORGE.		
Lady Hamilton	13 × 11	0 7 6
Mrs. Fitzherbert	11⅓ × 9¼	0 7 6

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

		Size.	Price Unmounted. £ s. d.
ROMNEY GEORGE.—CONTINUED.			
	The Artist	11⅜ × 9⅜	0 7 6
	Edmund Burke—mezzotint by J. Jones ..	12 × 9	0 7 6
	Titania, Puck and The Changeling	9¼ × 12	0 7 6
	William Cowper..	11⅜ × 10	0 7 6
RUBENS.			
	Man's head	12¼ × 9½	0 7 6
RUSSELL, J., R.A.			
	Richard Brinsley Sheridan—pastel—oval ..	12½ × 9¼	0 7 6
SADLER, THOMAS.			
	John Bunyan	12 × 10¼	0 7 6
SANDYS, F.			
	Lethe	20⅜ × 12⅜	0 15 0
	Head of a Gipsy	12½ × 10½	0 7 6
	Proserpine	13½ × 9½	0 7 6
	Head of Samuel..	12 × 8½	0 7 6
	St. George	13 × 8	0 7 6
	John Morley — chalk	13 × 9½	0 10 6
	Matthew Arnold do.	13 × 9½	0 10 6
	J. Russell Lowell do.	13 × 9⅜	0 10 6
	Lord Tennyson do.	13 × 9½	0 10 6
	Goldwin Smith do.	12⅜ × 9½	0 10 6
	Henry Shorthouse do.	13 × 9⅜	0 10 6
	Canon Westcott do.	13¼ × 10	0 10 6
	Dean Church do.	13 × 9½	0 10 6
SARGENT, JOHN L., R.A.			
	Miss Octavia Hill	12⅜ × 10	0 7 6
	Do. do.	18½ × 14½	0 15 0
SARTO, ANDREA DEL.			
	The Artist (National Gallery)..	13¼ × 10½	0 7 6
	Madonna and Child (Uffizzi Gallery ..	11½ × 10	0 7 6
	Holy Family (Pitti Palace)	11⅜ × 8⅜	0 7 6
SEVERN, JOSEPH.			
	John Keats	12¼ × 9¼	0 7 6
SHAW, BYAM.			
	Silent Noon	7½ × 13	0 7 6

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size.	Price Unmounted. £ s. d.
SHEE, SIR MARTIN ARCHER, P.R.A.		
Thomas Morton..	11½ × 10	0 7 6
SICKERT, WALTER.		
C. Bradlaugh, M.P.	12½ × 10½	0 7 6
SIDLEY, SAMUEL.		
Dr. Colenso	13 × 10	0 7 6
SIMPSON, J.		
Captain Marryat	13 × 10½	0 7 6
SMIBERT, JOHN.		
George Berkley, Bp. of Cloyne	13⅜ × 5½	0 7 6
SMITH, T. CATTERSON, P.R.H.A.		
Earl of Bessborough	12½ × 11	0 7 6
The Artist	13 × 10	0 7 6
William Dargan..	11⅛ × 9⅜	0 7 6
SOLOMON, SIMEON.		
Walter Pater—pencil	9⅛ × 6⅜	0 7 6
STEEN, JAN.		
The Village School (Dublin National Gallery)	13⅛ × 10	0 7 6
STRATTON.		
George Berkley, Bp. of Cloyne—oval ..	12¼ × 10¼	0 7 6
STUART, C. G.		
Henry Grattan, mezzotint, by C. H. Hodges	11 × 9	0 7 6
SWINTON, J. R.		
Mary Somerville (chalk)	11½ × 9⅜	0 7 6
TALFOURD, F.		
Elizabeth Barrett Browning—chalk	12¼ × 9	0 7 6
TITIAN.		
Virgin and Child	8 × 10	0 7 6
Ariosto	12⅜ × 10	0 7 6
The Rape of Europa	10¼ × 11⅜	0 7 6
The Artist (Uffizzi Gallery)	13¼ × 9½	0 7 6
Marriage of St. Katherine (Pitti Palace) ..	9½ × 13½	0 7 6
Ditto do. do. ..	14⅜ × 20⅜	0 15 0
Flora (Uffizzi Gallery)..	13¼ × 10½	0 7 6
TROYON, C.		
Oxen going to Labour (Louvre)	8¼ × 13	0 7 6
Ditto do. do.	16½ × 25½	1 1 0

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

		Size.	Price Unmounted. £ s. d.
UNKNOWN.			
	J. W. Pollidori, M.D.	12½ × 9½	0 7 6
	Geoffrey Chaucer	12 × 9½	0 7 6
	Joseph Addison—oval	7½ × 6½	0 7 6
	Thomas Addis Emmett—pastel—oval ..	10⅜ × 8½	0 7 6
	Robert Dudley, Earl of Leicester	12½ × 9⅛	0 7 6
	George Charles, Earl of Lucan—water colour	5½ × 4	0 7 6
	Samuel Madden, D.D...	12⅜ × 10½	0 7 6
	Madame de Sevigne	11⅜ × 9½	0 7 6
	James Ussher, Archbishop of Armagh ..	13 × 10½	0 7 6
	David Garrick	12½ × 10	0 7 6
	Rev. Edward Irving—mezzotint	12⅜ × 10¼	0 7 6
	Dante—wax model	10 × 10½	0 7 6
	Matthew Prior	12½ × 10¼	0 7 6
	Pestolozzi	11½ × 9½	0 7 6
	Mrs. Siddons	11 × 9½	0 7 6
	Ben Jonson	9⅜ × 7½	0 7 6
	Andrew Marvel	12½ × 9½	0 7 6
	Tobias Smollett	12 × 9½	0 7 6
VANDYKE, SIR A.			
	The Antwerp Painter—Quentin Simons ..	12 × 10½	0 7 6
	Lady Sheffield	12 × 10⅜	0 7 6
	Lord Sheffield	12 × 10½	0 7 6
	Francis Snyders..	13⅜ × 10½	0 7 6
	Do. (portion)	14 × 11	0 7 6
	Frederick Marselar	13 × 10½	0 7 6
	Thomas, Earl of Arundel—water colour ..	7½ × 5½	0 7 6
BY VANDYKE OR HANNEMANS.			
	A young lady	12½ × 10	0 7 6
VANDYK, PETER.			
	Robert Southey..	12½ × 10	0 7 6
	Samuel Coleridge	11⅜ × 9½	0 7 6

VARIOUS WORKS BY VARIOUS HANDS.—CONTINUED.

	Size.	Price Unmounted £ s.
VELASQUEZ.		
The Infant Charles Balthasar..	13 × 10	0 7
Duke of Parma and Dwarf	13½ × 10½	0 7
A Moor's Head	12 × 10	0 7
The Infanta	12 × 9½	0 7
The Artist (Uffizzi Gallery)	13½ × 10½	0 7
Philip IV. (Louvre)	13 × 7⅞	0 7
VERONESE, PAUL.		
Flight into Egypt—sketch	12½ × 9⅞	0 7
VINCI, LEONARDO DA.		
Madonna and Child	19½ × 14½	0 15
Do. do.	13⅞ × 9⅞	0 7
Holy Family—chalk study	13½ × 9⅞	0 7
Portrait of a Lady (Pitti Palace)	13 × 9½	0 7
The Virgin, The Infant Jesus and St. Ann (Louvre)	12⅞ × 10	0 7
The Virgin of the Rocks (Louvre)	13½ × 8	0 7
The Artist (Uffizzi Gallery)	13½ × 10⅜	0 7
VITO, TIMOTEO.		
Study of a Head—crayon	7½ × 6	0 7
WEYDEN, ROGER VANDER.		
The Descent from the Cross	8½ × 13½	0 7
WILKIE, DAVID.		
Washington Irving	13½ × 10½	0 7
WILSON, B.		
Maria Gunning, from a mezzotint	10½ × 7⅞	0 7
WYNANTS.		
The Road in the Downs	10 × 13½	0 7
ZUCCARO, F.		
Sir Walter Raleigh	12½ × 10⅛	0 7

PORTRAITS.

One of the most valuable legacies left to us by English artists of the Eighteenth Century and the first years of our own is the magnificent series of portraits reproduced in mezzotints of the pictures of the leading artists of the time. They have a double value. Firstly, that they are magnificent specimens of an art which England at that time made peculiarly her own. Secondly, that they have preserved for us the faces of nearly all the celebrated men and beautiful women of the day. It was probably the photograph that had much to do with the practical extinction of the English school of mezzotint engravers. It is after the lapse of nearly a generation that Mr. Hollyer has shown us that photographs in a master's hands can supply the place left vacant by the mezzotint's disappearance. It is something of a coincidence that just at a time when the portrait has been accorded in general estimation the lofty and commanding position it deserves among the various forms of artistic endeavour, Mr. Hollyer should have come forward to offer us so satisfactory a substitute for the engraving or mezzotint as a platinotype as he has handled it. It needs no words of mine to emphasise the advantage other than from a purely artistic point of view which the possession of the portraits of great men, famous as statesmen, poets, warriors, authors, or artists, confers on the present and future generations. They are historical documents of the utmost value. But historical documents until they are copied and embodied in the works of the historian are of value only to the very few who are able to study them by often hardly won permission of their possessors, whether these be private individuals or national governments. So it is with the painted portrait. It is too often hidden away in the picture gallery of some country mansion or forms a part of the treasure store of some private collector. Londoners, it is true, are especially fortunate in their enjoyment of free access to the great collection which forms so important a part of our National Gallery, while in Dublin also the authorities are to be commended for having thrown open to the public an exceptionally interesting collection of portraits. Under these circumstances the importance of Mr. Hollyer's labours in the direction of procuring permanent copies of celebrated persons which otherwise would only have been known to the few, cannot be exaggerated. I lay special emphasis on the word important

as owing to the lapse of time and the indifferent care of their owners, many most interesting portraits stand a fair chance of being unrecognisable at no distant date. And now to consider these artistic reproductions and their artistic merits. I have compared them to mezzotints and a glance at any one of them will convince even the most casual observer that many of the finest qualities of the mezzotint are here present. And in especial that velvety richness which is one of the chief attractions of the mezzotint. As regards fidelity to the original I need not say that the photographer is superior. Take for example the photograph of Phillips' William Blake and compare it with the very excellent engraving which, by the way, Mr. Hollyer has also photographed, which forms the frontispiece to the celebrated edition of Blair's "Grave," which Blake illustrated. *In* the engraving the spirituality of expression and delicacy of feature have disappeared. In the photograph they form the chief note of the portrait. But it is not only in the reproduction of oil paintings that Mr. Hollyer's talent displays itself. If in dealing with these he translates colour into the terms of black and white his method when reproducing from pencil or chalk drawings is entirely different. Here we gain what is practically a facsimile of the original, as in the reproductions of the drawings of George Richmond, R.A., of which that of Cannon Liddon may be instanced as being of peculiar interest, not only as an example of fine thoughtful portraiture, but as an instance of fine technique. There is yet another field of portraiture which Mr. Hollyer has cultivated to advantage, namely, the studies he has made directly from the living subject. One has only to turn to his fine studies from life of Ruskin, of the late William Morris, or the late Sir Edward Burne-Jones, to see of what value these records of his will be to future generations. They are more than photographs. They are portraits, a difference which is a great one. Finally, I must call attention to the faculty of selection which Mr. Hollyer has exercised in gathering together these portrait reproductions. As a rule he has exploited private collections and other sources which are not directly open to the public, though his son, Mr. Frederick Hollyer, jun., has lately done good service in procuring for us the choice of the fine Dublin collection to which I have referred above. Nor has Mr. Hollyer confined himself to the old masters, striking as has been his interpretation of these. His series of Watt's portraits is well known and lately he has added to his gallery a notable portrait by Mr. John L. Sargent, R.A.

HORACE TOWNSEND.

PORTRAITS.

T. Carlyle.
W. M. Thackery.
John Milton.

Rev. E. B. Pusey.
Sir Joshua Reynolds.
Dr. Johnson.

John Morley.
Rev. F. Maurice.
R. L. Stephenson.

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APPENDIX.

LANDSCAPES.

LANDSCAPES.

We have, in these photographs by Mr. Hollyer, something more than a series of very admirable reproductions of very beautiful pictures. They may be regarded as a collection of documents having an important bearing upon the history of the evolution of the art of landscape painting. When that history comes to be written, not the least noteworthy chapter will be that dealing with the English Landscape School of the late eighteenth and early nineteenth centuries. And yet, this will but serve as a sequel to that treating of the Dutch art of the seventeenth century and as an introduction to the consideration of the so-called school of Barbizon. In other words, as Ruysdael and Hobbema are the forebears of Gainsborough and Constable, so are Constable and Bonington the forerunners of Corot and Rousseau. Of this genealogy of the technique of art, these photographs most happily remind us; of something quite other and perhaps more significant they also serve as reminder, namely of that single-minded, never-ending quest for, and attainment of beauty, which links together not merely this or that historical school, but unites with even closer bonds the great masters themselves of every epoch and of every race.

In one of those illuminating passages, of which we know not whether to admire rather the charm of the literary expression, or the keenness of the critical discernment, Fromentin analyses Dutch painting of the seventeenth century. It was essentially *portrait* painting, he declares, for the Dutch painters sat themselves down to make portraits—portraits of men, and of places, of the sea, of the sky, of everything they saw—embellishing, never; ennobling, never; correcting, never. We may admit the truth of this, and while acknowledging the verities of "A Coast Scene," by Ruisdael, or "A Woody Landscape," by Hobbema, yet be the more emotionally stirred by the unreal "Venice," of Turner, that city of rose and white, rising out of an emerald sea against a sky of sapphire blue, or by that series of sheer dreamland visions of which the "Polyphemus" marks the beginning, and the "Agrippina" the close.

Considering Mr. Hollyer's work somewhat more closely however, we find his selection of subjects guided by no pedantic endeavour to trace the influences and interactions either of schools or of individuals. Rather does his endeavour appear to have been the simpler one of presenting to us truthful and sympathetic versions of those among the better known examples of fine landscape painting, which have most appealed to him.

There is a personality in the result which is of very distinct interest. Thus of Ruisdael, greatest of all landscape painting Dutchmen, in place of this more familiar foaming cascades of peat—stained water which offer frivolous opportunity for debate as to whether the painter ever visited Norway, Mr. Hollyer offers us the wide spaciousness of the wind-swept sky of Ruisdael's own Holland. It is the "Landscape" rather than the subsidiary "Cattle" of the Paul Potter, which has attracted him and helped us to remember that in the course of his all too short life the painter of Prince Maurice's "Bull" and the "Orpheus" had already measured lances with the greatest of his contemporary countrymen as a limner of landscape.

Of Mr. Hollyer's admiration for Turner, the extent may be measured by the numerical advantage that painter here enjoys. There is at least a hint of the extraordinary man's many sidedness, for his career is touched at points which cover a period of over forty years of constantly varying effort. While repeating the lesson Sir Seymour Haden has already taught us by his etching, that the youthful "Calais Pier" with its supurb composition gains rather than loses by translation into monotone, Mr. Hollyer emphasizes the perfection of the tonal values of that realistic presentation of mist-impeded light, the beautiful "Sun Rising through Vapour."

Turning to the Constables we find, that despite the sense of warm quivering summer atmosphere in the "Cornfield" and the suggestion, preserved in the photograph, of the quality, "silvery, windy, delicious" (to use Constable's own words), of the "Hampstead Heath" and "Hay-Wain," the popular estimation, descried as it has lately been by professional critics, of the "Glebe Farm" becomes readily intelligible. In some curious fashion, in this reproduction even more unmistakably than in the painting, one glimpses the underlying sentiment of the quiet reposeful English country side permeated through and through with the subtle sense of human companionship.

Mr. Hollyer, then, seems to have justified his choice of subjects, and there remains only one word of commendation to be added as to the technical skill with which, while duly preserving the colour and tonal values of these widely differing pictures he has contrived to preserve that atmospheric veracity which, owing probably to his selective principle, is so insistent a feature of every picture he has selected for reproduction.

HORACE TOWNSEND.

LANDSCAPE. *P. Nasmyth.*

THE GLEBE FARM *J. Constable.*

VENICE. *J. M. W. Turner.*

LANDSCAPE. *J. Glover.*

CONSTABLE, JOHN.

The Cornfield	11½ × 9⅜	0	7 6
Ditto ditto	21¾ × 18⅜	1	1 0
The Haywain	9 × 12⅜	0	7 6
Ditto ditto	17 × 25	1	1 0
Flatford Mill	9⅜ × 12½	0	7 6
The Glebe Farm	8⅜ × 13	0	7 6
Ditto ditto	17 × 25	1	1 0
Hampstead Heath	8⅜ × 12⅜	0	7 6
Ditto ditto	17 × 24⅜	1	1 0
Salisbury Cathedral	9⅜ × 12⅜	0	7 6
Ditto ditto	18 × 24⅜	1	1 0
Dedham Mill	9 × 13	0	7 6
Ditto ditto	17⅜ × 25½	1	1 0
Trees near Hampstead..	11½ × 9	0	7 6

GELLEE, CLAUDE

Seaport with figures	9⅛ × 12⅜	0	7 6

GLOVER, JOHN

Landscape with Cattle	8⅜ × 12½	0	7 6
Ditto ditto	17⅜ × 24⅜	1	1 0

HOBBEMA, MEINDERT

A Woody Landscape	9⅜ × 12⅜	0	7 6
Ditto ditto	18⅜ × 25	1	1 0

LAWSON, CECIL

The August Moon	7 × 13½	0	7 6
Ditto ditto	13½ × 25	1	1 0

NASMYTH, PATRICK

Landscape	9 × 12⅜	0	7 6
Ditto	17½ × 24½	1	1 0

POTTER, PAUL

Landscape with Cattle	10½ × 9½	0	7 6

RUISDAEL, J. VAN

Landscape with Waterfall	11½ × 9⅜	0	7 6
Sea Shore at Scheveningen	9⅜ × 12½	0	7 6
Ditto ditto	18⅜ × 23½	1	1 9

TURNER, J. M. W.

The Prince of Orange landing at Torbay	9¼ × 12½	0	7 6
Calais Pier	8⅜ × 12¼	0	7 6
Ditto	17¼ × 25½	1	1 0
The Sun rising in a Mist	9¼ × 12½	0	7 6
Ditto ditto	18½ × 24¾	1	1 0
London from Greenwich	9⅜ × 13¼	0	7 6
Abingdon, morning	9⅜ × 12½	0	7 6
Crossing the Brook	11⅜ × 10	0	7 6
Dido building Carthage	9 × 13¼	0	7 6
Ulysses deriding Polyphemus..	8⅜ × 12⅜	0	7 6
Ditto ditto ditto	16 × 24¾	1	1 0
Agrippina landing with the ashes of Germanicus ..	9⅛ × 12⅜	0	7 6
Ditto ditto ditto ..	18½ × 24⅜	1	1 0
Approach to Venice	8⅜ × 13	0	7 6
Ditto ditto	17 × 25	1	1 0
The Sun of Venice going to Sea	8⅛ × 12¼	0	7 6
Ditto ditto ditto	16 × 24½	1	1 0
Rain, Steam and Speed	9¼ × 12¼	0	7 6
Venice, morning	8¼ × 12⅜	0	7 6
Venice	8¼ × 13	0	7 6
Ditto	16½ × 25½	1	1 0

VELDE, WILLIAM VANDER

Dutch Ships of War Saluting..	9½ × 11½	0	7 6
Coast Scene—a Calm	9¼ × 11	0	7 6
Ditto ditto	19 × 21½	1	1 0